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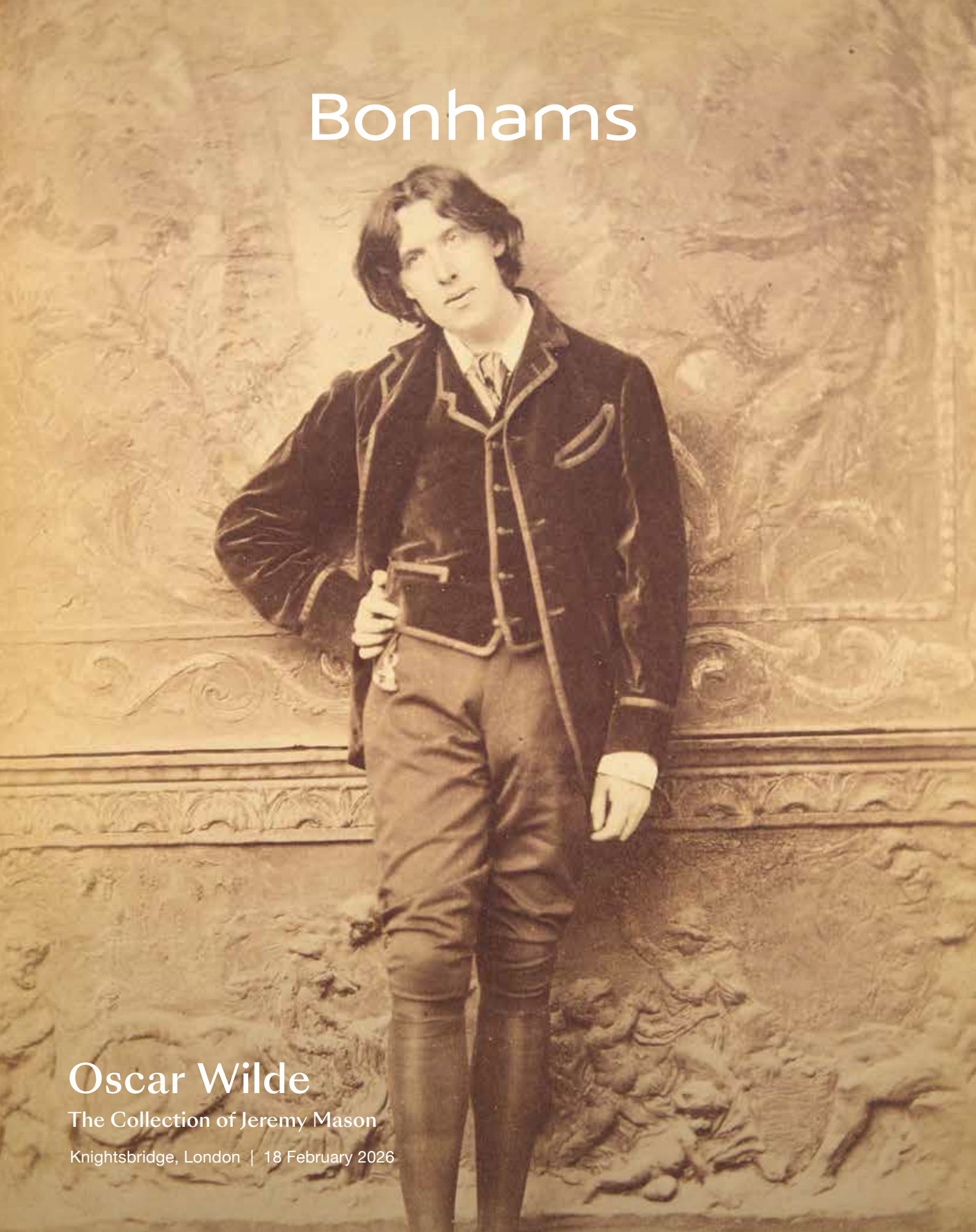
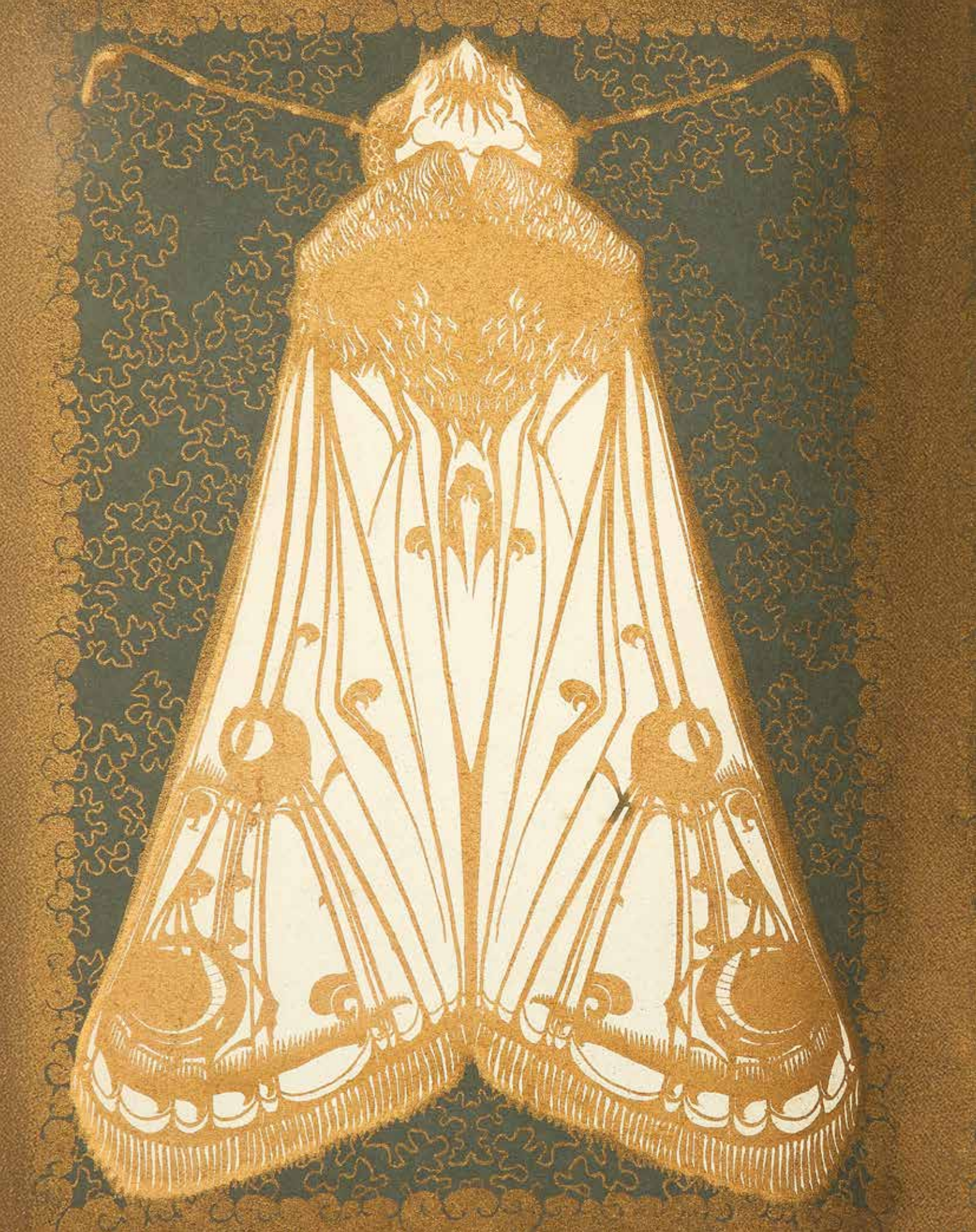
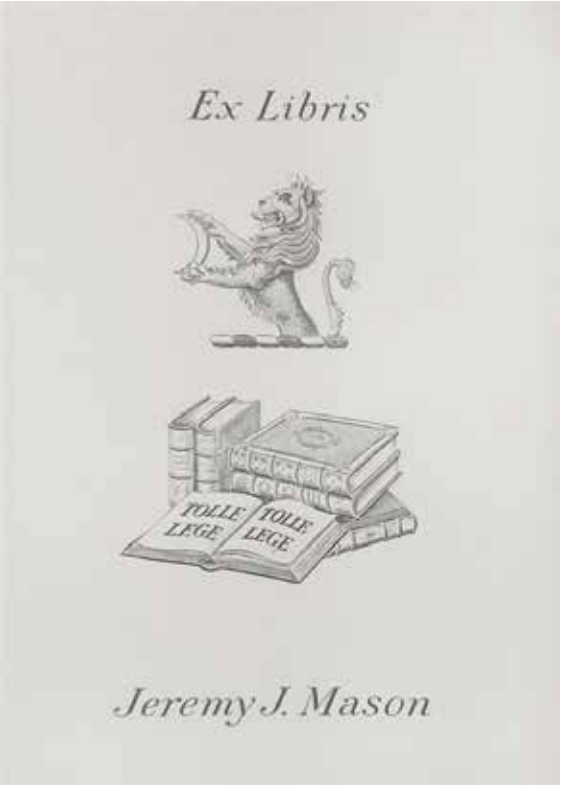


Oscar Wilde

The Collection of Jeremy Mason

Knightsbridge, London | 18 February 2026

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Introduction

I was first introduced to Oscar Wilde in 1962 at Marlborough College through a master who played Micheál Mac Liammóir's recording of *The Importance of Being Oscar* and extracts from the Hesketh Pearson *Life of Oscar Wilde* which, for all its faults, I still believe to be the best general life of Wilde.

I made my first purchase in the year I got married, 1970, acquiring the large paper *Picture of Dorian Gray* (lot 50) and the *Ballad of Reading Gaol* inscribed to Edward Strangman (lot 101). Following this were frequent lunchtime visits to Bertram Rota. Dealers were very helpful and kind, letting me pay in instalments. From this period I bought my first letter from Sawyer's; I could not have started with a more interesting one – Wilde to Reggie Turner, mentioning all the key players in his life and the only Turner letter that never made it into the Hyde Collection (lot 107).

I have tried to collect only letters with content and which advance the story, and show something of Wilde himself and his conversational skill. The letter to Violet Fane on vegetarianism shows this so well (lot 36). The letter to 'the Sphinx' written after the first night of 'The Importance of Being Earnest' hums with the success and hubris of the moment – and just listen to the champagne corks popping (lot 96). Perhaps my favourites are the unpublished letters to Beatrice Faudel-Phillips which show Wilde's playfulness writing to the young girl in the style of his fairy stories (lots 12-13).

The collection in general is meant to reflect all the aspects of Wilde's life, from his childhood (the Prize Book from Portora School, lot 3), to his rise, to the heights of his literary success and celebrity, his fall from grace, and his imprisonment and exile, summed up by the rare photo of his death bed inscribed on the reverse by Robert Ross and the wonderful and evocative invoice for the flowers for Oscar's funeral (lots 115, 116).

Among the other photos are an unusual group showing the first performance of 'Lady Windermere's Fan', examples of the Sarony photos of Wilde, and images of other players in the Wilde story (lots 81, 24, 25, 84). Especially interesting is a Cameron studio photo of the young Lord Alfred Douglas signed by him with his age being twenty-three years (lot 80).

Along with most of Wilde's first editions, some signed, I have acquired books from his Tite Street library; of special note is his review copy of *Sententiae Artis* full of his annotations, accompanied by the original review in the *Pall Mall Gazette* (lot 35).

There are some important manuscripts previously in the Prescott Collection, of the 'Ballade de Marguerite' and 'The Grave of Shelley' – others being 'Dies Irae' and a version of 'The Garden' from the Lyric Club album (lots 11, 14, 7, 63). Lastly a sheet of workings for 'The Sphinx' and a discarded paragraph of a letter to the *Pall Mall Gazette* on artistic integrity (lots 85, 53).

Among the most interesting of signed editions is a first edition of *Salome* inscribed to Stuart Merrill who gave advice on Wilde's French – linked to a letter from Merrill trying to raise a petition for Oscar in gaol (lot 68). As a footnote there is a file of solicitor's papers covering the Wilde family business in Ireland and the sale of Wilde's Bray cottages: a bit stained but some signed by Oscar and Willie (lot 6).

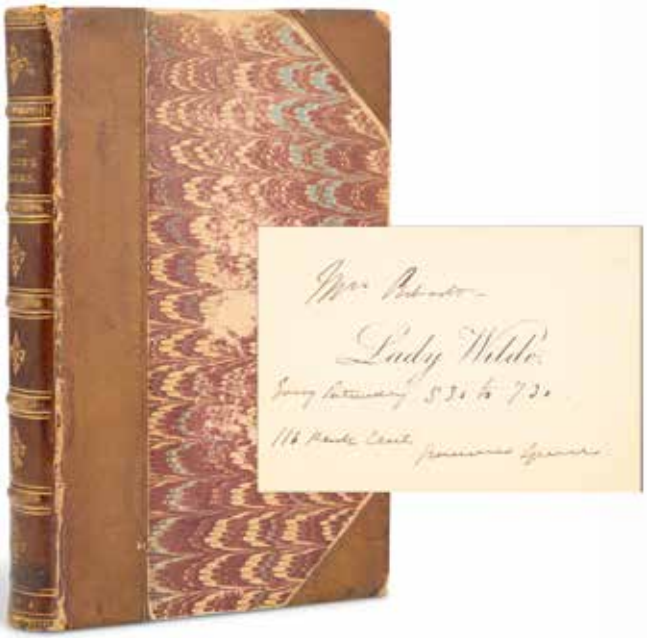
There is also a section of foreign editions, especially an unusual group of very limited French editions, and some American editions mainly by Mosher (lots 144, passim, and 132). Along with other Americana is a collection of American trade cards produced to accompany Oscar's lecture tour – and newspapers and magazines reporting his progress (lots 30, 28, 29).

I have been able to find quite a lot of interesting ephemera including copies of *Punch*, *Woman's World* and theatre programmes (lots 39, 38, passim). I have also enjoyed putting together a group of illustrated editions, not only contemporary but richly-produced 1920s, 30s and even 50s editions, showing how Wilde's works continued to inspire artists right up to the present day. I include my own illustrated editions (lot 156).

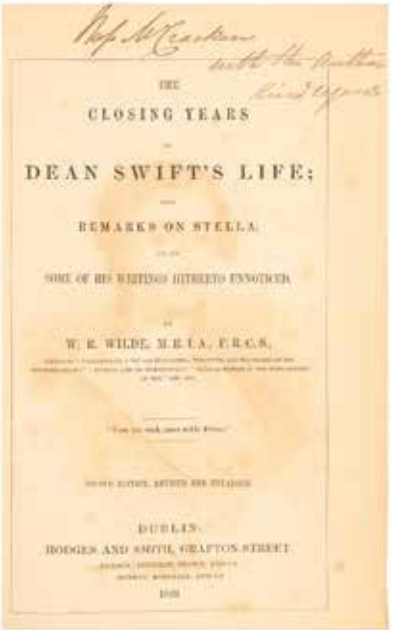
There is much else, the result of the love and enthusiasm which has gone into the forming of this collection. I hope other collectors will find things to interest them, not only among the highlights, but among the pamphlets and the correspondence – it is the ephemera which gives the collection life.

I dedicate this catalogue to my wife Joanna who gamely stood to one side for over fifty years and helped me pursue my lifelong passion for Oscar Wilde and books, spending money which we didn't have, and who pretended not to notice when purchases were hidden under the bed until a propitious moment arose. Her interest continued even when she could no longer see that little tent of blue.

Jeremy Mason
January 2026


Lady Wilde

1


THE
CLOSING YEARS
OF
DEAN SWIFT'S LIFE;
WITH
REMARKS ON STELLA,
AND
SOME OF HIS WRITINGS HITHERTO UNNOTICED.
BY
W. R. WILDE, M.R.I.A., F.R.C.S.
DUBLIN:
HODGES AND SMITH, GRAFTON STREET.

2

1871.
Classical Prizemen
1740
First Class
1. O. Wilde
2. J. Mc Dowell
3. G. Galbraith
Second Class
1. L. Bourcheier
2. W. Frith
3. S. Lendrum

3

Oscar F. Wilde.
Merrion Sq. N.
Michaelmas 1872.

4

1 •
WILDE (LADY JANE) 'SPERANZA'
Poems by Speranza, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "With Lady Wilde's Compliments" *on the title-page in the hand of the publisher or a clerk*, *Lady Wilde's visiting card with autograph annotation loosely inserted, front free endpaper and flyleaf reattached, later half morocco gilt, rubbed, front hinge weak, 8vo,* Dublin, James Duffy, 1864

£800 - 1,200

The only major volume of verse and the first published collection by Lady Jane Wilde, Oscar's mother, who published under the pseudonym of "Speranza". Since her twenties she had been aligned to the revolutionary Young Ireland movement, her Nationalistic poems firing "audiences throughout Ireland. When her son Oscar toured America in 1882, he was welcomed by the Irish there not as the famous aesthete, but as 'Speranza's boy'" (*ODNB*). She later wrote several books, including *Ancient Legends, Mystic Charms and Superstitions of Ireland* (1888). The visiting card is addressed by Lady Wilde to a Mrs Roberts with the timing of a salon ("Every Saturday 530 to 730") and her Grosvenor Square address.

Exhibited: British Library, 'Oscar Wilde, A Life in Six Acts', 10 November 2000 to 4 February 2001.

2 •
WILDE - RELATED WORKS
WILDE (WILLIAM R.) The Closing Years of Dean Swift's Life, *second edition*, AUTHOR'S PRESENTATION COPY INSCRIBED, Dublin, Hodges and Smith, 1849; Irish Popular Superstitions, Dublin, J. McGlashan, [c.1852]--HARRIS (FRANK) Oscar Wilde. His Life and Confessions, 2 vol., AUTHOR'S PRESENTATION COPY INSCRIBED, by the Author, 1918--Y.T.O. Aristophanes at Oxford. O.W., *[Mason 685],* Oxford, J. Vincent, and Simpkin, Marshall & Co., [1895]--WILDE (LADY JANE) Notes on Men, Women, and Books, *ex-library copy with withdrawn stamps,* Ward & Downey, 1891; Poems... by Speranza [i.e. Jane Wilde], *second edition,* Glasgow, Cameron & Ferguson, [1871]--In a Good Cause. A Collection of Stories, Poems and Illustrations, *[Mason 61]*, Wells, Gardner, Darton & Co., 1885--[WILDE (OSCAR, *translator*)] Sebastian Melmoth, [What Never Dies. A Romance by Barbey D'Aurevilly], LIMITED TO 500 COPIES, Paris, Privately Printed, 1902*, occasional spotting or toning, all in publisher's bindings, some rubbing, 8vo*; together with a modern glass negative of an 1893 photograph of Wilde and Lord Alfred Douglas (11)

£500 - 700

3 •
PORTORA ROYAL SCHOOL - PRIZE BOOK
Manuscript "Prize Book" compiled by the headmaster Rev. William Smith, with 8 mentions of prizes won by Oscar Wilde, *580pp., of which approximately 112 pages filled in ink (9 in a later hand relating to the school in the 1940s, a few later annotations), morocco-backed cloth, worn with some losses to spine, modern purple morocco-backed solander box, 8vo,* c.1869-1881 [with additions in 1945]

£2,000 - 4,000

In 1864 the nine-year old Oscar was sent, along with his brother William, to Portora Royal School at Enniskillen, which since 1855 had been "under the enlightened stewardship of Rev. William Steele..., a remarkable man: intellectually distinguished, liberal-minded, frank, even noble... he stood at the heart of the life of his school" (Matthew Sturgis, *Oscar: A Life*, 2018, pp.19-20).

In 1868, in his final year attending the lower school, Wilde won three classics prizes, and an award for drawing before joining the upper school for 1869, the first year in which prize winners are mentioned in our book. Sturgis notes that Wilde was a "fair scholar" but in his final year, before leaving for Trinity in 1871, "he emerged as one of the leading figures in a very able classical sixth form".

Oscar Wilde is recorded as winning prizes for Classics, Holy Scripture, and Drawing (3rd prize, his brother William receiving 2nd prize) in 1869; Classics and the Special "Carpenter" Prize for Greek Testament in 1870; "Classical Prizeman... First Class", "Prizeman in Drawing" (2nd), and "Assistant Masters' Prize" for Ancient History in 1871. His name, in the first few entries, is given as "Oscar F. O'F. Wilde".

Provenance: William Steele (1820-1898). In a short entry before the listing of prizes, Steele records how he was approached in 1855, whilst serving as head master at Raphoe Royal School, to take over at the Portora Royal School at Enniskillen. He accepted, and lists the names of those pupils that he took with him to his new post; probably D.L. Graham, a later headmaster at the school, named as the author of the 9 pages of notes concerning the school in 1945.

Exhibited: British Library, 'Oscar Wilde, A Life in Six Acts', 10 November 2000 to 4 February 2001.

4 •
WILDE'S COPY
SWINBURNE (ALGERNON) Atalanta in Calydon, *third edition*, OSCAR WILDE'S COPY, INSCRIBED *"Oscar F. Wilde, Merrion Sq. N. Michalmas [sic] 1872" on the half-title*, *8pp. of press reviews at start, 8pp. advertisements at end, early half morocco gilt over marbled boards, rubbed, solander box, 8vo,* John Camden Hotten, 1868

£4,000 - 6,000

A BOOK FROM THE YOUNG OSCAR WILDE'S LIBRARY.

The book bears an early example of Oscar Wilde's signature, from his first year at Trinity College. Whilst at university Wilde was a great admirer and reader of Swinburne's poetry, which exerted a marked influence on him, shaping his early aesthetic sensibilities (see Arnold T. Schwab, 'Wilde and Swinburne', *The Wildean*, No. 29 (July 2006), p.12). The inscription, with a misspelling of the word "Michaelmas" has the Wilde family address at Merrion Square.

Wilde met Swinburne in person only once, in 1878, but an echo of his early reading of Swinburne's *Atalanta in Calydon* can be found in his poem 'The Garden of Eros', with its reference to the "white Atalanta fleet of foot", included in his *Poems* (1881).

Provenance: Henkels, 'The Valuable Library of Frederick S. Dickson, Esq.', 28 and 29 March 1913, lot 1180; Clara and Irwin Strasburger, bookplate.

5

6

5 •
WILDE'S COPY
CICERO (MARCUS TULLIUS) Selected Letters of Cicero With Notes for the Use of Schools, OSCAR WILDE'S COPY, ANNOTATED BY HIM *in pencil on p.37*, *"very interesting letter" and on p.38 "R. excellent taste of Cicero as regards pageants & gladiatorial games - but what Greek Plays?", various pencil under-linings, publisher's maroon cloth gilt, rubbed, chemise and morocco backed slipcase (rubbed), 8vo,* Oxford, Clarendon Press, 1872

£1,000 - 2,000

OSCAR WILDE'S COPY - ANNOTATED AND UNDERLINED.

Few Victorian writers were as deeply engaged with classical learning as Oscar Wilde. A gifted scholar at Trinity College, Dublin, and Oxford, his fascination with antiquity shaped both his imagination and critical voice throughout all his writing career. This volume, annotated in Wilde's hand, is possibly the Cicero mentioned as part of lot 94 in the April 1895 Tite Street auction: "Bohn's Standard Library 10, Mommsen's History of Rome 5, Latin and English Dictionary, Newgate Calendar, Cicero & c.. (20)".

Cicero's letters would later resonate with Wilde while he was working on *De Profundis*. He half-seriously suggested that the project be called 'Epistola: in Carcere et Vinculus' in imitation of the epistles of Cicero, Ovid and others (Carol Schnitzer, 'Prison Confession: An Analysis of "De Profundis"', *The Wildean*, No. 27 (July 2005), p.72.)

Included in the lot is a 1912 letter from Stuart Mason confirming that the annotations are "in my opinion undoubtedly in the hand-writing of Oscar Wilde" and adding that "the pedigree of the volume leaves no doubt in my mind that it was purchased in a lot at the Tite Street Sale in April 1895".

6
WILDE - LEGAL DOCUMENTS
A file of legal documents (deeds, receipts etc) signed by, or relating to Wilde, from the solicitor Messrs Cathcart and Hemphill, Lower Baggot Street, comprising:

(i) 10 documents relating to the sale of Nos. 1,2,3,4 Esplanade Bray including a certification of Wilde's affidavit relating to the sale of the Bray Houses by Oscar Wilde, SIGNED "Oscar F. O'F. Wilde", and a sale agreement of the Bray Houses to Watson & Pim, SIGNED "Oscar F. O'F. Wilde", both dated 2 October 1877;

(ii) 8 documents relating to the Dillon Trust and the will of Emily Dillon for which William Wilde, Jane Wilde and Sir William Wilde were executors, dated between 1879 and 1880;

(iii) 2 documents relating to the renting of 1 Merrion Square, dated between 1878 and 1879;

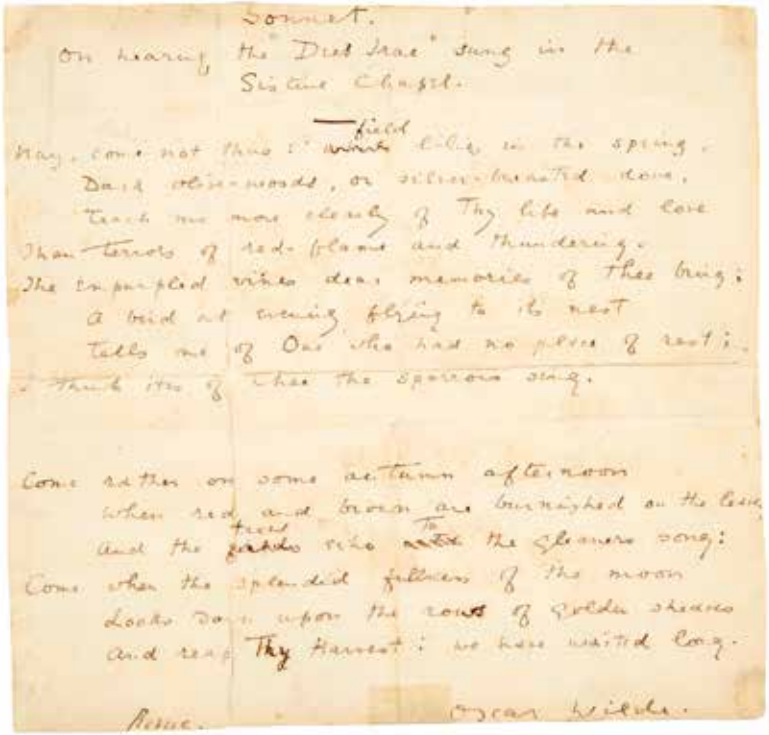
(iv) 2 documents relating to St Mark's Ophthalmic Hospital, Dublin, dated 1862;

toned and light spotting, some frayed at edges and worn, held in a binder with slipcase, 1862-1880 (small quantity)

£1,500 - 2,000

In 1877-1878 Wilde was involved in a "slow, expensive and uncertain business" (Matthew Sturgis, *Oscar: A Life*, 2018, p.118) over the houses in Bray that he had inherited from his father. The houses were listed with the local estate agent, Messrs Battersby, who had rented out one of the cottages, but Wilde was hoping to sell them outright. In September 1877 John Quain, a family friend, approached Wilde and offered £2,800 for all four properties and Wilde accepted. However, unbeknownst to him, at the same time another party, Watson & Pim, had made an offer to the estate agents who had accepted on Wilde's behalf. As neither party wanted to yield this matter resulted in a long and expensive legal dispute. Two of the documents here are signed by Wilde himself, including the initials ("O.F.") of his middle names (see Donald Mead, 'How did Oscar Wilde Spell his name', in *The Wildean*, No.56, January 2020, pp.66-68).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Sonnet.
On hearing the "Dies Irae" sung in the
Sistine Chapel.

Nay, come not thus! field lilies in the spring,
Dark olive-woods, or silver-breasted dove,
Teach me more clearly of Thy life and love
Than terrors of red-flame and thundering.
The empurpled vines dear memories of Thee bring;
A bird at evening flying to its nest
Tells me of One who had no place of rest;
Think its of Thee the sparrow sing.

Come rather on some autumn afternoon
When red and brown are burnished on the leaves
And the trees echo to the gleaners song:
Come when the splendid fullness of the moon
Looks down upon the rows of golden sheaves
And reap Thy Harvest: we have waited long.

Rome. Oscar Wilde.

7

7
WILDE (OSCAR)
Autograph manuscript signed ("Oscar Wilde") of the sonnet titled "Sonnet./ On hearing the "Dies Irae" sung in the Sistine Chapel.", comprising fourteen lines, with several amendments ("field lilies" for "white lilies", "trees echo" for "fields echo" etc.), *one page cut from a larger sheet, the title "Sonnet" on verso partially trimmed, dust-staining, smudges and marks, creased at folds, small holes at folds professionally repaired not affecting text, loosely inserted in blue morocco-backed album, 4to (184 x 191mm.)*, "Rome" added at foot in another hand, [1878-1881]

£6,000 - 8,000

'TEACH ME MORE CLEARLY OF THY LIFE AND LOVE': A SONNET INSPIRED BY WILDE'S FIRST VISIT TO ROME.

The title of our sonnet, "Dies Irae" is translated as 'The Day of Wrath', the first words of the sequence for the Roman Catholic Requiem Mass, and is a poetical description of the Last Judgment. Wilde had visited Rome for the first time over Easter in 1877. At the time he was in the throes of a religious crisis: raised as a Protestant, he was now teetering on the brink of conversion to Roman Catholicism encouraged by his travelling companion, his friend from Magdalen, David Hunter-Blair. He went to Rome 'in order to see all the glories of the religion which seems to him the highest and the most sentimental' (letter of George MacMillan, 28 March 1877) and he was even granted an audience with Pope Pius IX, an experience he found rather overwhelming: '... the aged pontiff placed his hands on Wilde's head in benediction, and 'expressed the hope and wish that he would soon follow his [friend] into the City of God'... instead of making any decisive step, he retreated to his room and wrote a sonnet...' (Matthew Sturgis, *Oscar: A Life*, 2018, p.106).

The sonnet in question was likely to be either 'Urbs Sacra Aeterna' or 'Easter Day', which both mention pilgrims kneeling before the Holy Lord of Rome. He was, however, not received into the Catholic Church until he was on his death-bed in Paris, twenty-three years later.

According to a letter from Wilde scholar Karl Beckson included in the lot, the earliest draft of this poem occurs in a letter of July 1877 to the editor of *Good Words*, bearing some slight variants of the title and text. After its rejection (and that of 'Easter Day') it was revised for publication in *Lyra Hibernica Sacra* (1878) with the title 'Nay, Come not thus', most likely retitled by the volume's editor William MacIlwaine. It then appeared in *Poems* (1881) further revised, and again with a single revision to line 5 in *Poems* (1882). This single revision is crucial to dating our manuscript where 'empurpled vines' in the 1881 version is replaced by 'hillside vines' in 1882 [Mason, p.317]. Our manuscript, therefore, which includes "empurpled vines" in line 5, can thus be dated to between 1878 and 1881. The Clark Library holds an earlier manuscript of the poem, titled "Sonnet (Written after hearing Mozart's 'Dies Irae' sung in Magdalen Chapel)", which was written before 1877.

Provenance: Marion Grace Hocken (1922-1987), St. Ives painter; David Lay, Penzance, 'The Marion Grace Hocken Library', 9 August 1988, lot B354; purchased from Michael Silverman, 1994.

8 •
WILDE (OSCAR)
Newdigate Prize Poem, Ravenna, Recited in The Theatre, Oxford, June 26, 1878, by Oscar Wilde, Magdalen College, FIRST EDITION, *publisher's grey-green printed wrappers, spine and fore-edge of upper cover neatly repaired, small loss to lower edge of upper cover, and one corner tip on lower cover, modern vellum chemise with title/author stamped in gilt, cloth portfolio within blue morocco-backed slipcase [Mason 301], 8vo,* Oxford, Thos. Shrimpton & Son, 1878

£600 - 800

WILDE'S FIRST PUBLISHED BOOK, his Newdigate prize-winning poem 'Ravenna'. The subject had been inspired by a visit to the city in 1877 in the company of his old Trinity College tutor J.P. Mahaffy. On hearing that Wilde had won, his mother Jane wrote to him "Oh, Gloria, Gloria!...we have *Genius* - that is something attorneys can't take away", and *The Oxford and Cambridge Undergraduate's Journal* reported that Wilde's reciting of the poem at the Sheldonian Theatre on 26 June "was listened to with rapt attention and frequently applauded".

Provenance: G.F. Fitzgerald, most probably George Francis Fitzgerald (1851-1901), an Irish academic who had studied at Trinity College Dublin at the same time as Wilde, and in 1877 was made a Fellow of the College; Sotheby's, 14 December 1970, lot 249.

9
WILDE (OSCAR)
Autograph letter signed ("Oscar Wilde") to Oscar Browning ("Dear Mr Browning"), stating he would have been "...only too happy to have the opportunity of doing any commission for you...", but has been away with friends, going on to say that he shall see about his ties that afternoon ("...I am perhaps a better judge of neckties than of bibles, but I shall not fail to enquire about the latter..."), ending by asking about his festivities, *four pages on a bifolium, dust-staining and marks, creased at folds, short tears along vertical fold, remains of old glue where previously mounted, 12mo (110 x 87mm.),* St Stephen's Club, Westminster, [n.d. but late May 1879]

£3,000 - 5,000

'I AM PERHAPS A BETTER JUDGE OF NECKTIES THAN OF BIBLES': WILDE NONETHELESS SCOURS PATERNOSTER ROW FOR A BIBLE AT BROWNING'S REQUEST.

Wilde first met Oscar Browning (1837-1923), educationalist, historian, *bon vivant* and well-known Cambridge 'personality', through Walter Pater at Oxford in 1877. Browning, known as 'O.B.', was already an influential and controversial figure, having been dismissed from his post as assistant master at Eton, a position he had held since 1860: '...His house had a controversially Pre-Raphaelite tone... he cultivated intelligent boys... to whom he lent books and whom he teased with Socratic provocations...' (Richard Davenport-Hines, *ODNB*). His attempts at educational reform which antagonised the old guard, together with an indiscreet friendship with a boy (George Curzon, later viceroy of India), led to his dismissal in 1875. He returned to King's College, Cambridge as a resident fellow, where Wilde visited him several times, although he complained of his disgusting table manners and confessed to Reggie Harding, 'I wish he was not called Oscar' (Sturgis, p.145). The subsequent letter to ours in the correspondence, dated 3 June, reveals that our letter refers to a request from Browning that he search Paternoster Row behind St. Paul's Cathedral for a bible and prayer book. This he did on a 'wretched rainy day' and Wilde admits here he would be more successful in searching out a suitable necktie than an antiquarian book: 'Your bible and prayer book only exists in a bookseller's Utopia!' he writes (*Letters*, p.80). On the publication of *Poems* in 1881, Wilde asked Browning to write a review which, when it appeared in the *Academy*, ended with the assertion '...That we lay down this book in the conviction that England is enriched with a new poet...'. (Sturgis, p.186), and Browning was one of the many literary and society figures such as Violet Fane that Wilde approached for contributions to *Woman's World* during his short tenure (see lot 38). From 1888 to 1889, Browning also served as tutor to Wilde's close friend, Robbie Ross. Browning was vilified in Virginia Woolf's *A Room of One's Own*, in which she asserted that Browning was '...wont to declare that... the best woman was intellectually the inferior of the worst man...' and subsequent feminist scholars have painted him as a misogynist, despite his support of awarding full degrees to women at Cambridge and women's suffrage.

A newspaper cutting of Browning's obituary in *The Times*, describing him as 'a man of extraordinary personality', is included in the lot, as is an autograph poem by Browning titled "The Heavenly Hunter", signed and dated 27 June 1901, and a two-page autograph letter signed from Browning to a Mr Tuck.

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.80.

Provenance: Collection of Vyvyan Holland; George Sims; sold to the Cortes Collection, 1959; purchased from Warrack & Perkins, 1988.

10 •
WILDE (OSCAR)
Galley proof of Wilde's 'Ave Imperatrix! A Poem on England', AUTHOR'S PRESENTATION COPY, INSCRIBED *"With the author's best compliments to Mr. Frank Mewburn. Published in 'The World' of 25th Aug. [1880]" in lower margin*, *single sheet of letterpress text, old folds and 2 long tears (repaired), remnants of old paper mounting tabs at sides, tipped-in at upper corners on card sheet bound in morocco-backed folder, sheet 337 x 230mm.,* [1880]

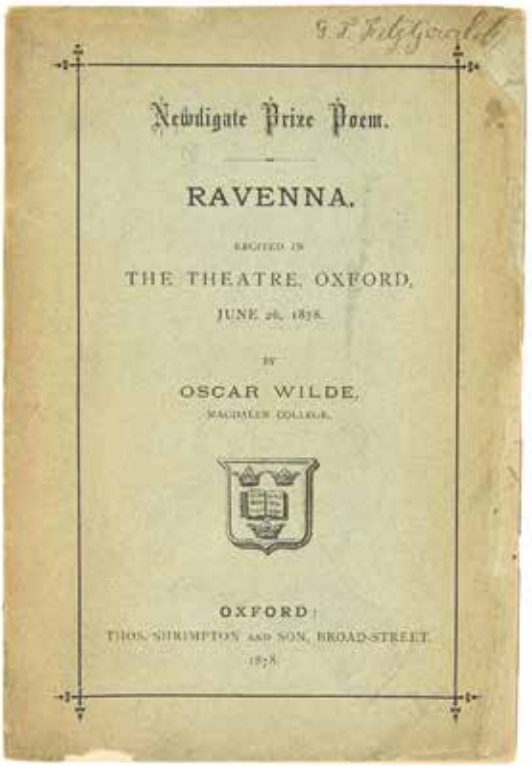
£2,000 - 3,000

A PRESENTATION COPY INSCRIBED BY OSCAR WILDE OF HIS "LYRIC TO ENGLAND", 'Ave imperatix!', which was first published in *The World*, vol. XIII, no. 321 on 25 August 1880 [see Mason 293] to great acclaim. In his *Victorian Poets* (1887) E.C. Stedman described it as a "lyric to England... manly verse - a poetic and eloquent invocation".

The poem was reprinted, with two additional stanzas and several revisions, in Wilde's *Poems* (1881). In this version the poem became more "English" and "imperial in tone. The "Wild Russian" in the fourth stanza, for instance, became the "treacherous Russian"... Wilde did not alter the poem's final two stanzas, however, which... foresee English decline and the rise of postcolonialism" (Nicholas Frankel, *Oscar Wilde's Decorated Books*, 2000, pp.34-35). Frankel notes that "Ave Imperatix!" was favoured by American critics "above the volume's other poetry when *Poems* was published in America in 1881. *The Century*, for instance, commented, 'How an Englishman can read it without a glow of pride and a sigh of sorrow is beyond comprehension'" (ibid, p.35).

Provenance: Frank Mewburn, presentation inscription from Oscar Wilde. In the 1880s Mewburn (born c.1820/21) was an unmarried solicitor and collector living in Darlington. He is known to have been a friend of the architect-designer Edwin Godwin, who made designs for Oscar Wilde's house at Tite Street, but the circumstances as to why Oscar presented him with this particular poem are, as yet, unknown.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Newdigate Prize Poem.

RAVENNA.

RECITED IN

THE THEATRE, OXFORD,

JUNE 26, 1878.

BY

OSCAR WILDE,

MAGDALEN COLLEGE.

OXFORD:

THOS. SHRIMPTON AND SON, BROAD-STREET.

1878.

NEWDIGATE PRIZE POEM

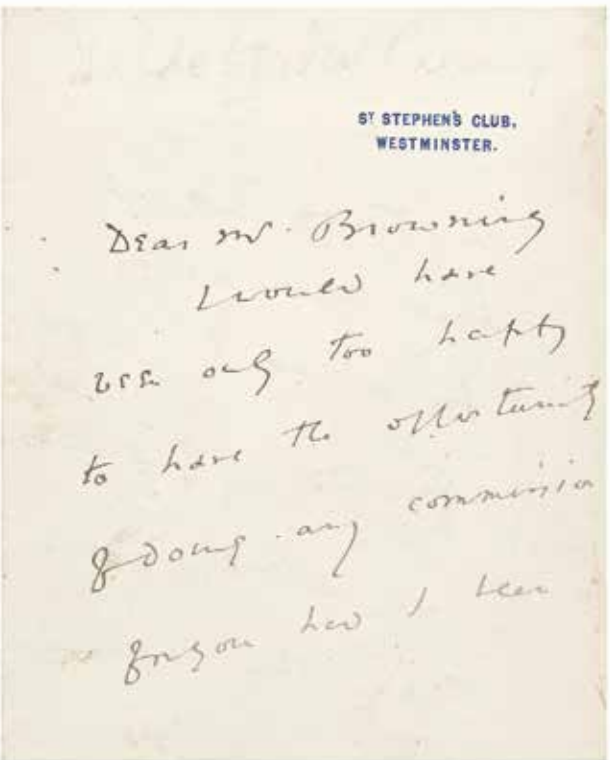
RAVENNA

BY

OSCAR WILDE

(MAGDALEN COLLEGE)

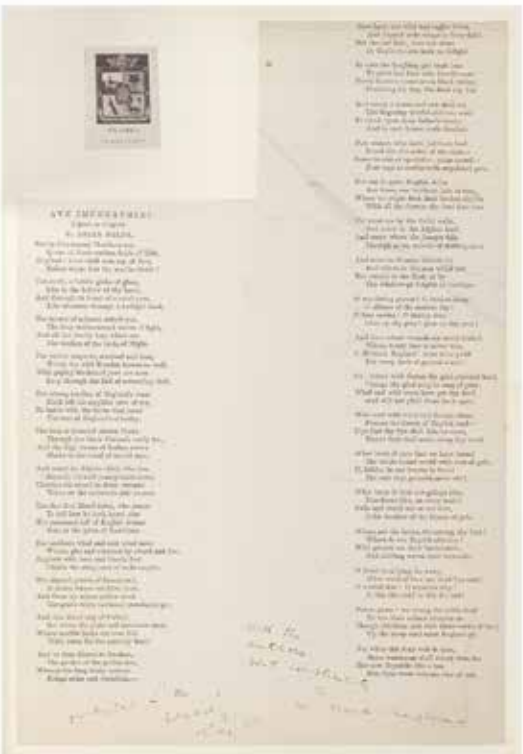
8



ST STEPHEN'S CLUB,
WESTMINSTER.

Dear Mr. Browning
I would have
been only too happy
to have the opportunity
of doing any commission
for you but I can

9



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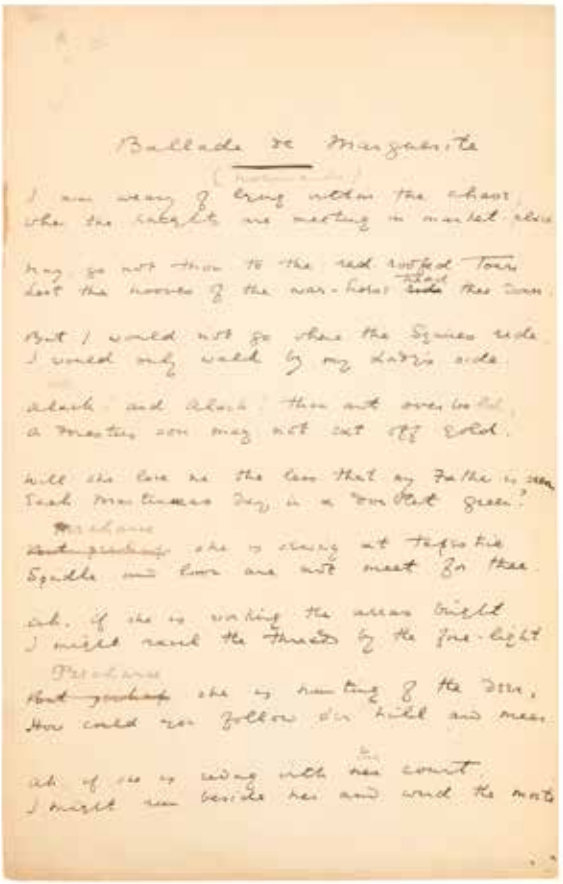


Ballade de Marguerite

I am weary of lying within the chase,
when the knights are meeting in market-place

may go not thou to the red-roofed Tour
lest the nooses of the war-horse ~~rude~~ tread thee down.

But I would not go where the Squires rude
I would only walk by my Lady's side.

Alack! and Alack! thou art overbold,
a Forester's son may not eat off gold.

Will she love me the less that my father is seen
Teach Marguerite Day in a Forest Green?

~~Perchance~~
~~But perhaps~~ she is sitting at Tapestrie
Sighs and Love are not meet for thee.

ah, if she is walking the alleys bright
I might rank the trees by the fire-light

~~Perchance~~
~~But perhaps~~ she is hunting of the Deer,
How could you follow o'er hill and mere.

ah if she is riding with her court
I might run beside her and wind the mots

11
WILDE (OSCAR)
Autograph manuscript titled "Ballade de Marguerite", comprising 23 rhyming couplets, beginning "...I am weary of lying within the chase,/ when the knights are meeting in market place..." and ending "...O mother you know I loved her true:/ O mother hath one grave room for two?...", *3 leaves, written in ink on rectos only, with various deletions, corrections and amendments, additional line on reverse of third leaf, paper discoloured, dust-staining, spotting and marks, creasing, filing holes top left, loose in a blue morocco-backed slipcase, folio (325 x 207mm.),* [n.d. but 1879-1881]

£8,000 - 12,000

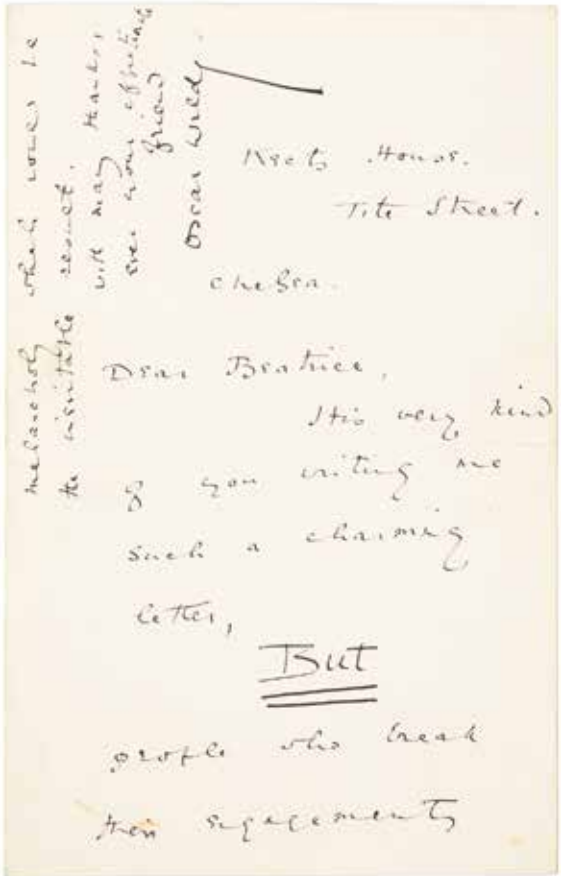
'ALACK! AND ALACK! THOU ART OVERBOLD/ A FORESTERS SON MAY NOT EAT OFF GOLD'.

This poem was first published under the title *La Belle Marguerite* in *Kottabos*, vol. III, no. 6, 1879, the title taken from William Morris' *The Eve of Crecy*, in *The Defence of Guenevere and Other Poems* (1858). The poem, a pseudo-mediaeval tale of unrequited love between the classes, involves a conversation between a forester's son, of lowly birth, and his mother who warns him of being "overbold" whilst keeping from him that the aristocratic lady of his affections is dead. Our text is a revised later version, an intermediate revision with numerous changes, which most closely resembles the final form as published in *Poems*, 1881.

Wilde was influenced and enchanted by his Pre-Raphaelite idols such as Rossetti and Burne-Jones, and the proto-medievalism and aesthetics of William Morris. He was eventually introduced to Morris in the spring of 1881, upon which Morris confessed '...'I must admit that as the devil is painted blacker than he is, so it fares with O.W. Not but what he is an ass: but he certainly is clever too'...', and 'a friendship of sorts' developed between them" (Matthew Sturgis, *Oscar: A Life*, 2018, p.180).

Provenance: The Anderson Galleries, New York, 'The Oscar Wilde Collection of John B. Stetson, Jr., Elkins Park, PA', 23 April 1920, lot 200; Christie's, New York, 'Estate of Marjory Wiggin Prescott', 2 June 1981, lot 416.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



12

WILDE (OSCAR)

Autograph letter signed ("Ever your affectionate/ friend/ Oscar Wilde") to Beatrice Faudel-Phillips ("Dear Beatrice"), an amusing letter assuring her that he will not break their engagement, and explaining the terrible consequences of doing so, and that people who do such things "... usually become quite bald... they eventually become so stout their waistcoats don't fit them, and the Doctors don't allow them to eat whipped cream, ices, or indeed sweet things of any description... no one ever asks them out to any entertainment...", and telling the "... sensible and golden haired Beatrice..." that "...you would not like me any more if I became stout, bald, and melancholy which would be the inevitable result...", *4 pages on a bifolium, dust-staining, particularly to outer folds, some marks, 8vo (178 x 112mm.)*, Keats House, Tite Street, [n.d. but August 1880-December 1881]; with a copy of *Two Unpublished Letters from Oscar Wilde to Beatrice from the Jeremy Mason Collection*, privately printed, 2021

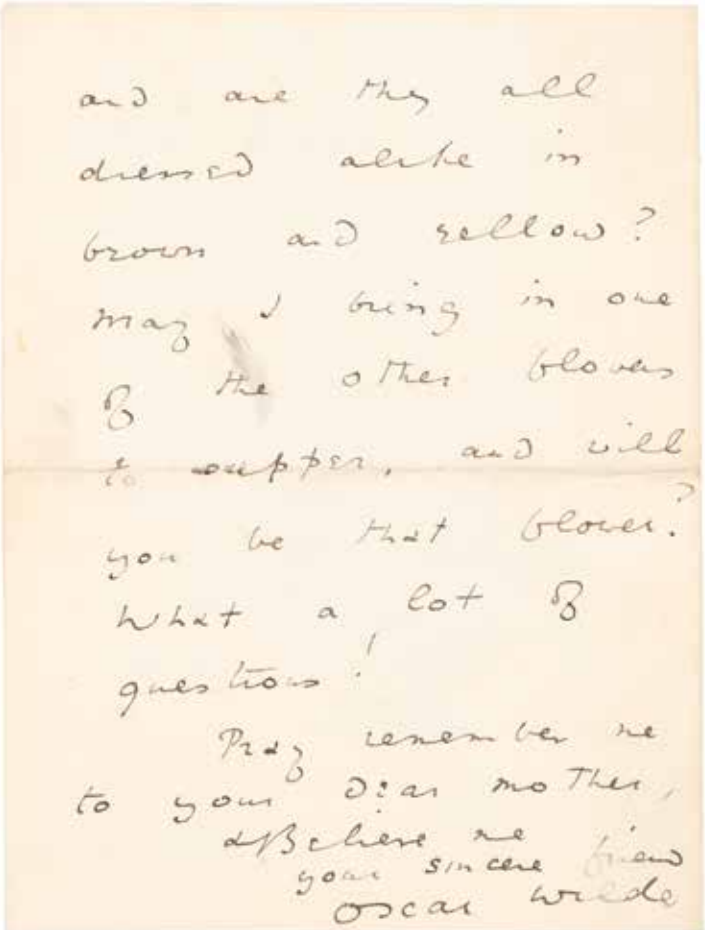
£6,000 - 8,000

'YOU WOULD NOT LIKE ME ANY MORE IF I BECAME STOUT, BALD, AND MELANCHOLY': WILDE'S WITTY AND WHIMSICAL LETTER TO A CHILD.

A delightful letter to Beatrice Faudel-Phillips (1868-1953), young cousin of Wilde's friend Reggie Turner, who would have been around 12 years old at the time: '...Oscar couldn't resist using all his charms and conversational powers to entertain and amuse... the language of fairy stories..." (Jeremy Mason, *Two Unpublished Letters from Oscar Wilde to Beatrice from the Jeremy Mason Collection*, 2021). She was the daughter of the Anglo-Jewish bibliophile and former Lord Mayor of London, Sir George Faudel-Phillips. Her mother, Helen, was the sister of Edward Levy Lawson, Lord Burnham, proprietor of the *Daily Telegraph* and father of Reginald Turner. The Faudel-Phillips had houses in Grosvenor Square and at Balls Park, Hertfordshire, where they were known for their lavish entertaining. Beatrice later married the barrister Sir Philip Henriques.

Whilst undated, it can be placed between August 1880 and December 1881, when Wilde was sharing Keats House, no. 1 Tite Street, with the artist Frank Miles. It is not published in *The Complete Letters*.

Provenance: Purchased from the estate of Francis Tufton, the heir of Beatrice Faudel-Phillips, Lady Henriques.



and are they all
dressed alike in
brown and yellow?
may I bring in one
of the other flowers
to supper, and will
you be that flower?
What a lot of
questions!
Pray remember me
to your dear mother,
& believe me
your sincere friend
Oscar Wilde

13
WILDE (OSCAR)
Autograph letter signed ("Your sincere friend/ Oscar Wilde") to Beatrice Faudel-Phillips ("Dear Miss Beatrice"), asking if he may come alone ("...en garcon...") to a party without his wife, as she is "...guarded by a dragon of a doctor and a gryphon of a nurse who will not allow her to pay any visits yet...", warning her, however, he does not dance any more "...so I will have to sit with the wall flowers... Are the wall flowers nice in December? Or are they cold and frosty? Do they wear pretty frocks, and are they all dressed alike in brown and yellow?...", asking if he may take her into supper, *4 pages on a bifolium, dust-staining, particularly to outer folds, some marks, ink smudges, 8vo (142 x 106mm.)*, Tite Street, [n.d. but November 1886]

£4,000 - 6,000

'MY WIFE IS GUARDED BY A DRAGON OF A DOCTOR AND A GRYPHON OF A NURSE': WILDE ATTENDS A PARTY AFTER THE BIRTH OF HIS SECOND SON.

Another delightful letter to Beatrice Faudel-Phillips (1868-1953), young cousin of Wilde's friend Reggie Turner, and daughter of the Anglo-Jewish bibliophile and former Lord Mayor of London, Sir George Faudel-Phillips of Grosvenor Square and Balls Park, Hertfordshire. It is, like the preceding letter, an amusing flight of fancy bearing his characteristic lightness of touch. Written in November 1886, shortly after Constance Wilde had given birth to their second son, Vyvyan, it shows that Wilde had no qualms about leaving her behind so he could pursue his social life. Indeed, according to his biographer, it was a crucial time in Wilde's 'awakening'. Constance's pregnancy had aroused a '...certain physical revulsion...' in him and, with it a gradual awareness '...of 'an impending fate' hanging over his sexual nature...' (Matthew Sturgis, *Oscar: A Life*, 2018, p.339). He had, also in that year, met and been seduced by Robbie Ross, an event which had, in his own words, opened him up to his own 'originality' and 'independence' (Sturgis, p.339).

Beatrice later married the barrister and public servant Sir Philip Henriques and retained this, and the letter in the preceding lot, all her life. Our letter is not published in *The Complete Letters*.

Provenance: Purchased from the estate of Francis Tufton, the heir of Beatrice Faudel-Phillips, Lady Henriques.

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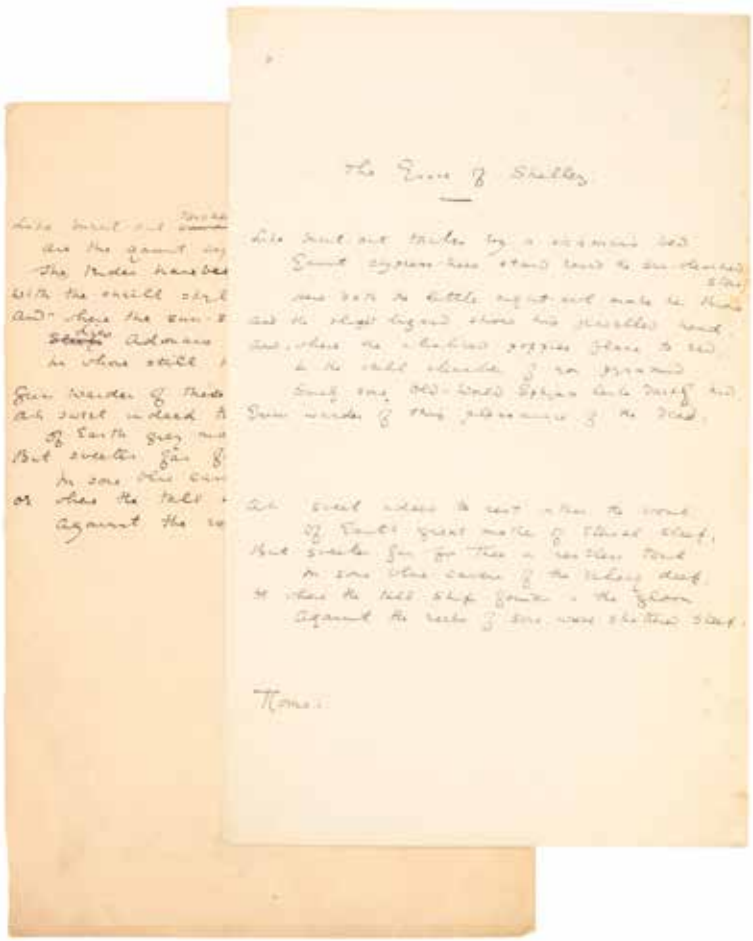


14
WILDE (OSCAR)
Two autograph manuscripts, a working draft and a fair copy of the sonnet titled "The Grave of Shelley", written in ink on recto only, the working draft comprising fourteen lines, with various deletions, corrections and amendments ("candles" replaced by "torches" etc.); the fair copy comprising one verse of eight lines, another of six, *2 leaves, dust-staining, marks and creasing, the draft discoloured, fair copy with filing hole top left, held in a purple morocco-backed slipcase, folio (326 x 204mm.)*, the fair copy "Rome", [n.d. but c.1881]; with two copies of Jeremy Mason's privately printed essay, *Oscar Wilde and The Grave of Shelley*, 1992, held in a blue morocco-backed slipcase (2)

£12,000 - 18,000

'SURELY SOME OLD-WORLD SPHYNX LURKS DARKLY HID/ GRIM WARDER OF THIS PLEASAUNCE OF THE DEAD'.

The Grave of Shelley was published in Wilde's *Poems* (1881). These manuscripts, one a working draft, the other a fair copy, date from the same period as the manuscript of the sonnet "Dies Irae" and the three-page manuscript of "Ballade de Marguerite" in this sale [see lots 7 and 11].

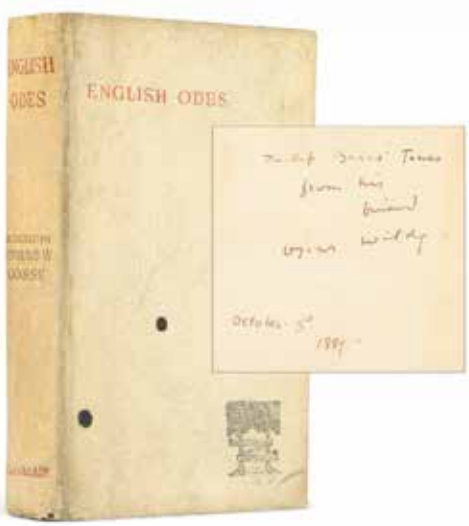
In an essay for the *Irish Monthly* of 5 July 1877, Wilde wrote, "As one enters Rome from the Via Ostiensis by the Porta San Paolo, the first object that meets the eye is a marble pyramid which stands close at hand on the left... This pyramid will ever be dear to the eyes of all English-speaking people... at its foot is a green sunny slope of the hill under the Aurelian wall, some tall gaunt cypresses rise, like burnt-out funeral torches, to mark the spot where Shelley's heart (that 'heart of hearts!') lies in the earth; and above all, the soil on which we tread is very Rome!" (Jeremy Mason, *Oscar Wilde: A Man for Our Times*, Bonhams catalogue, 2021, no.7). Wilde visited Rome for the first time at Easter 1877, during which time he was granted an audience with the Pope. For him however, seeing the grave of Keats, and that of Shelley nearby, was the more spiritual experience, and he is said to have prostrated himself on the ground before it, much to the embarrassment of his companions.

Provenance: Anderson Galleries, New York, 'The Oscar Wilde Collection of John B. Stetson, Jr., Elkins Park, PA', 23 April 1920, lots 206 and 207; Christie's, New York, 'Estate of Marjory Wiggin Prescott', 2 June 1981, lot 412.

Exhibited: British Library, 'Oscar Wilde, A Life in Six Acts', 10 November 2000 to 4 February 2001.

15

16



17

15 •
WILDE (OSCAR)
Poems, FIRST EDITION, [LIMITED TO 250 COPIES], *half-title, endpapers toned, publisher's decorative parchment boards gilt, t.e.g., others untrimmed, slight soiling, spine bumped, chemise and morocco-backed slipcase with gilt lettered spine [Mason 304], 8vo,* David Bogue, 1881

£1,000 - 2,000

16 •
WILDE (OSCAR)
Poems, *second edition, half-title, publisher's decorative parchment boards gilt, t.e.g., others untrimmed, spine bumped, soiled and rubbed [Mason 305], 8vo,* David Bogue, 1881

£800 - 1,200

17 •
WILDE PRESENTATION COPY
GOSSE (EDMUND, *editor*) English Odes, PRESENTATION COPY FROM OSCAR WILDE TO PHILIP BURNE-JONES, INSCRIBED "*Philip Burne Jones from his friend Oscar Wilde. October 3rd 1881*" *on the front free endpaper*, *publisher's pictorial parchment, t.e.g., others untrimmed, soiled, morocco-backed solander box, 12mo,* Kegan Paul, 1881

£4,000 - 6,000

"FROM HIS FRIEND OSCAR WILDE" - an inscribed copy of Edmund Gosse's *English Odes* gifted by Wilde to the painter Philip Burne-Jones (1861-1926) in the year his own *Poems* was published. Both Oscar and Constance were close friends of the Burne-Jones family, Oscar having warmly reviewed the paintings of Philip's father Edward (calling him "probably the greatest masters of colour that we have ever had in England, with the single exception of Turner") when they were shown at the Grosvenor Gallery in 1877. After Oscar's trial Philip offered Constance advice, acting as an intermediary between Sir George Lewis (the Marquess of Queensberry's lawyer) and herself, writing in February 1895 "You *cannot* go on labelled as the wife of this man. I would urge you to change your name & that of the children".

18 •
WILDE'S COPY
[JOYCE (ROBERT DWYER)] Deidrè, OSCAR WILDE'S COPY, INSCRIBED BY JOYCE "*Oscar Wilde Esq. with the kindest wishes of the author. Boston, Feb. 1 1882*" *on the verso of the half-title*, *front free endpaper (with advertisement) loose, publisher's cloth, rebacked preserving original spine, rubbed, 8vo,* Boston, Roberts Brothers, 1877

£300 - 500

Robert Dwyer Joyce (1830-1883) was an Irish-born doctor with literary pretensions who emigrated to America in 1866, establishing a successful medical practice in Boston. He also lectured at the Harvard Medical School. Joyce presumably presented the book to Wilde whilst the latter was in the city for his American lecture tour. On 31 January 1882 he lectured (on "The English Renaissance") at Boston Music Hall to "a large audience... The front two rows of seats... were occupied by about sixty Harvard students, who were arrayed in the aesthetic costume... They all wore lilies in their coats and carried large sunflowers" (*The Paterson Weekly Press*, February 2, 1882). The following day, 1 February, he travelled onwards to New Haven to deliver the same lecture.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

19
WILDE (OSCAR)
Last leaf of an autograph letter signed ("Oscar Wilde") to Colonel W.F. Morse, asking for a copy of the *Tribune* and could he write to Stoddart "...to say I left a picture at the hall I lectured of a sheep's head and ask him to send it to office...", adding "...Leaving N. York was a dreadful bore...", with postscript on reverse asking to pay the enclosed bill [not included] but hoping to get a discount ("...say I object to the items - #50 for a jacket is ridiculous – so #17 for an ordinary pair of trousers... try to get them to abate the bill to #60..."), *2 pages on lined paper, dust-staining and discolouration, creased at folds with small holes and tears, old repair, fragile, 4to (263 x 213mm.),* Windsor Hotel, Montreal, [n.d. but 14 or 15 May 1882]

£3,000 - 5,000

'TRY TO GET THEM TO ABATE THE BILL': WILDE COMPLAINS OF THE COST OF HIS NEW CLOTHES AND GIVES AN INSIGHT INTO HIS EXPENSIVE AMERICAN TOUR.

In 1882, Wilde spent the best part of a year undertaking a gruelling lecture tour of America and Canada, and our leaf is the last page of a letter to the manager of D'Oyly Carte's New York office and organiser of the tour, Colonel W. F. Morse. Wilde arrived in Montreal from New York on 14 May and stayed at the Windsor Hotel, from where this letter was written, for two nights. He gave his first lecture in Canada at the Queen's Hall the following day and left for Ottawa on the 16th.

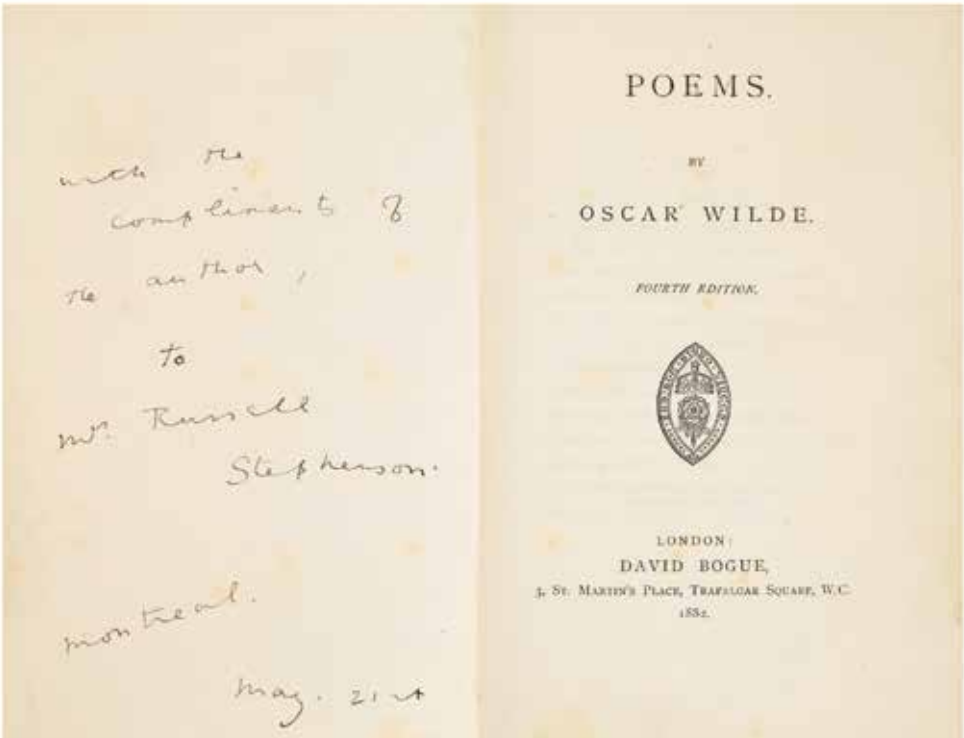
He asks Morse to forward a copy of *New York Tribune* which had run a report on Wilde's lecture, *Decorative Art*, retrieve a picture of a sheep's head he had used in a lecture and, in a hurried postscript, complains of the cost of his new clothes by Wirz, his New York tailor: '...The man who would civilize heaven wanted to look divine in Canada so, before leaving New York, he arranged for a tailor there to freshen his wardrobe. This tailor, a savvy self-promoter in his own right, gave an interview to the *New York World* in which he described what he would be creating for his demanding new client: "I am making two suits for Mr Wilde according to his order and drawings. One is to be of black velvet and the other the shade of a lake glistening in the moonlight. The shade is called 'couleur du lac du Claire de la lune' or mouse-colour"... Wilde was happy with the tailoring. So were his audiences in Ontario and Quebec, who delighted in the dandy's sartorial presentation. But Wilde was unhappy with the price, writing to Colonel Morse to say that "$50 for a jacket is ridiculous"... That $50 charge would be equal to nearly $1,200 today...' (David M. Friedman, *Wilde in America*, 2014, p.216).

The letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.169.

Oscar Wilde Esq
With the kindest wishes of
the author.
Boston
Feb. 1. 1882.

18

19



with the
compliments of
the author,
to
Mrs. Russell
Stephenson.
Montreal.
May. 21st

POEMS.

BY

OSCAR WILDE.

FOURTH EDITION.

LONDON:
DAVID BOGUE,
3, St. Martin's Place, Trafalgar Square, W.C.
1882.

20 •
WILDE (OSCAR)
Poems, *fourth edition*, AUTHOR'S PRESENTATION COPY INSCRIBED *"With the compliments of the author to Mrs. Russell Stephenson, Montreal, May 21st" on the verso of the half-title*, *publisher's white decorative parchment gilt, t.e.g., others untrimmed, age soiling, green chemise and morocco-backed slipcase [Mason 307], 8vo,* David Bogue, 1882

£3,000 - 5,000

INSCRIBED IN MONTREAL FOR A FEMALE FAN - During his hugely successful tour of North America Wilde gave a lecture on 16 May in Montreal, after which he was invited by the local Women's Hospital Committee to deliver a second lecture on 20 May on the subject of 'The House Beautiful'. Many of the audience, mostly women, dressed up in Aesthetic costume, and gave Wilde an enthusiastic reception.

This book was inscribed the following day for Mrs. Russell Stephenson, a leading Montreal socialite, and a letter is recorded in which Wilde encloses this "copy of my poems in memory of the charming evening I had the privilege of passing at your house" (blog of Rob Marland, 'Uncollected letters of Oscar Wilde'). Photographs of her by William Notman and other photography studios are held at the McCord Stewart Museum, Montreal.

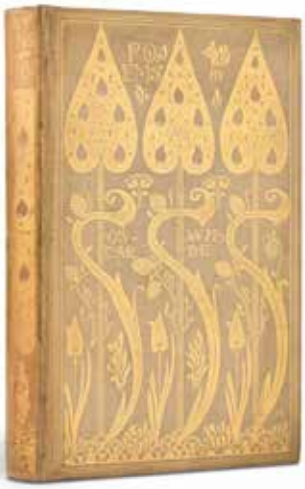
Provenance: Martin Secker (1882-1928), bookplate. In 1913 Secker published Arthur Ransome's *Oscar Wilde: A Critical Study*. "Shortly afterwards Ransome transferred his rights in his published books to Charles Granville, and the next day Lord Alfred Douglas caused writs to be issued in respect of Wilde on Ransome and Secker; he later withdrew the writ against Secker, and the two remained friends" (*ODNB*); Sotheby Parke Bernet & Co., 20 July 1981, lot 610.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

21 •
WILDE (OSCAR)
Poems, NUMBER 136 OF 220 COPIES SIGNED BY THE AUTHOR, *decorative title-page and endpapers designed by Charles Ricketts, front free endpaper repaired at inner margin, publisher's decorative violet cloth gilt designed by Ricketts, t.e.g., rebacked preserving most of original spine (small losses at head and foot), chemise and morocco-backed slipcase [Mason 309], 8vo,* Elkin Mathews and John Lane, 1892

£4,000 - 6,000

This signed limited edition of *Poems* used the sheets from Bogue's fifth edition (1882), the original preliminaries replaced with a half-title and title designed by Charles Ricketts.



21

22 •
WILDE (OSCAR)
Poèmes. Traduction et préface par Albert Savine, ONE OF 11 COPIES *"sur papier de Hollande, numérotés et paraphés par l'éditeur", inscribed in ink "no.5, P.V.S." on colophon, half-title, entirely untrimmed in red half morocco gilt, t.e.g, others uncut, publisher's wrappers bound in, 8vo,* Paris, P.V. Stock, 1907

£600 - 800

22

23 •
WILDE'S COPY
FAWCETT (EDGAR) Fantasy and Passion, OSCAR WILDE'S COPY, INSCRIBED BY HIM *"Given to me in New York June 1881 [sic] by Edgar Fawcett O.W." on the verso of flyleaf, flyleaf strengthened in gutter, publisher's russet cloth gilt, rubbed, front inner hinge restored, new endpapers, chemise and morocco-backed slipcase, 8vo,* Boston, Roberts Brothers, 1878

£2,000 - 4,000

OSCAR WILDE'S COPY OF ONE OF HIS FAVOURITE AMERICAN POETS, GIVEN TO HIM DURING HIS AMERICAN TOUR in 1882 rather than 1881 as stated by Wilde.

Edgar Fawcett (1847-1904) was an American poet, essayist and playwright whose novels were notable for their ridiculing of New York society. In December 1888 Wilde wrote to Douglas Sladen that "The best of the young poets is Edgar Fawcett. I think him the best American poet there is - alive - but he is furious with me because I never answer his letters". The admiration was mutual, as testified by an inscription in a copy of *American Push* Fawcett gifted to Wilde which is inscribed "To Oscar Wilde, most brilliant of Poets, most charming of Novelists, most admirable of Dramatists, most unepistolary of Friends...". See lot 45 for the letter referring to Fawcett.

23

24

25

24
SARONY (NAPOLEON)
Cabinet card photograph of Oscar Wilde, taken in New York, *full length, albumen print mounted as issued on cabinet card, numbered 12 in the negative, traces of an old label over imprint, 160 x 108mm.,* New York, 1882

£1,500 - 2,500

Oscar Wilde posed, with his characteristic dandyish flair, for the New York photographer Napoleon Sarony (1821-1896) soon after his arrival in America in January 1882. Wilde, with a view to enhancing his international reputation, had arrived in America to lecture on aestheticism. As a part of his publicity campaign he visited the successful photo studio of Napoleon Sarony. Some twenty-seven portraits were taken, in a number of poses with Wilde dressed in his quilted smoking jacket, silk knee-breeches and patent slippers. The impact of the photographs was immediate, cementing Wilde's reputation and celebrity status in America. See following lot for a different pose.

25
SARONY (NAPOLEON)
Cabinet card photograph of Oscar Wilde, taken in New York, *full length, albumen print mounted as issued on cabinet card, numbered 10 in the negative, slight scuff to mount above Sarony signature, inscribed on verso ("E. from O."), 160 x 108mm.,* New York, 1882

£1,500 - 2,500

See preceding lot for a different pose.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

26 •
WILDE - LECTURE PROGRAMMES
A group of lecture programmes and related material, comprising:

(i) 'The Decorative Arts. A Lecture by Oscar Wilde to be given at Association Hall, Wednesday Afternoon, May 10th [1882]', *printed on a bifolium on tracing paper, in red ink, reproduction of a sketch by James Edward Kelly depicting Wilde's profile, horizontal crease and light toning,* New York, The Art Interchange Press, 1882;

(ii) 'Oscar Wilde will lecture on "The House Beautiful"', prospectus announcing Wilde's talk at Leek, Staffordshire on 25 February 1884, *44pp., printed in red and black, together with 3 letters and promotional material related to the Leek lecture;* T. Mark, 1884;

(iii) 'Season 1883-1884 Mr Oscar Wilde's Lectures', *7pp., printed in purple, printed wrappers,* David Bogue, [1883-1884];

(iv) 'Lecture Season 1886-1887', G. W. Appleton Lecture and Entertainment Bureau, *4pp., Oscar Wilde included as one of the speakers represented by the agency, faint toning and small tears to lower edges,* 1886;

(v) G.W. Appleton autograph letter signed on headed paper dated 15 June 1886, *one page, Oscar Wilde included in the list of the writers in the agency's roster, faint toning,* 1882-1886 (8)

£400 - 600

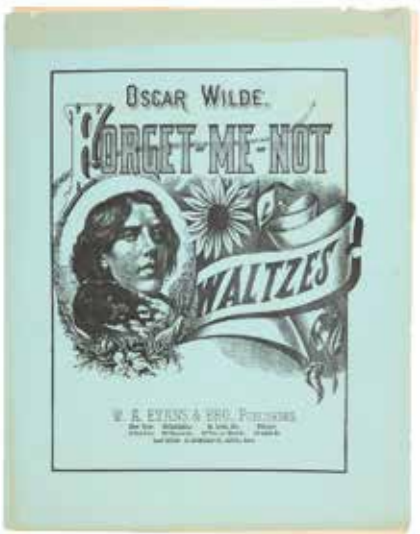
On 25 February 1884 Wilde gave a lecture at the Temperance Hall, Leek, for the benefit of the Leek Art Classes. As per the programme, the lecture was an "Exposition of the application of the Principles of true artistic Decoration to the interior of the Homes of the People" and "it will contain the principal portion of the Address delivered by Mr. Wilde during his late American Tour [...] 'The House Beautiful' is certainly one of *the* things to be heard."

Exhibited: The Leek items, British Library, 'Oscar Wilde, A Life in Six Acts', 10 November 2000 to 4 February 2001; 'Oscar Wilde: L'impertinent absolu', Petit Palais, Paris, September 2016 to January 2017, cat.83.

26

27 •
WILDE - SHEET MUSIC
Oscar Wilde. Forget-Me-Not [Composed by Miss Amy Henry], *6pp. with pictorial upper cover incorporating a portrait of Oscar and sunflower, within rare blue printed wrappers to same design,* New York [etc.], W.A. Evans & Bro., [1880s]; idem, another copy, *tears and crude tape repairs,* Boston [etc.], W.A. Evans & Bro., [1880s]--Loved for Evermore. Serenade for Alto or Bass. Words by Oscar Wilde. Music by Edwin Christie, *6pp., old fold,* Chicago, National Music Co., [1880s]--Oscar Wilde Galop. For the Piano or Cabinet Organ. Arr. by [F.H.] Snow, *66pp. (including title within decorative border)*, Moultrie, Ohio, D.W. Crist, [1880s]*, folio*; and another, the libretto to the Richard Strauss version of *Salome* published by F. Rullman, New York, c.1906 (5)

£200 - 300



27

28 •
WILDE - NEWSPAPERS
Collection of Canadian newspapers featuring reports of Oscar Wilde's North American lecture tour, writings and news, including issues of *Saint John Globe*, *The Daily Telegraph*, *The Daily Sun*, *The Saint John Daily Sun* and *Appleton Crescent*, *light toning, edges frayed, folio,* Canada, 1882-1900; together with Jeremy Mason's self-published *Scrapbook: Oscar Wilde Canada* (28)

£600 - 800

28

29 •
WILDE - CARICATURES AND EPHEMERA
A group of caricatures and ephemera relating to Wilde's tour of America in 1882, comprising:

(i) 'Oscar the Apostle, Puck's "Wilde" Dream of an Aesthetic Future for America' by Frederick Burr Offer, from *Puck*, 11 January 1882;

(ii) 'The Aesthetic Monkey', from *Harper's Weekly*, New York, 28 January 1882;

(iii) 'The British Fungus and the *Wild* American Sunflower', from *Harper's Weekly*, New York, 21 January 1882;

(iv) 'Oscar Wilde on our Cast Iron Stoves. Another American Institution sat down on', from *Harper's Weekly*, New York, 9 September 1882;

(v) *Harper's Weekly,* vol. XXXVI, no. 1308, New York, 14 January 1882;

(vi) 'Oscar Wilde, The Apostle of Aestheticism', from *Frank Leslie's Illustrated Newspaper*, 21 January, 1882;

(vii) *The Seaside Library, Poems by Oscar Wilde Also His Lectures on the English Renaissance,* Vol. LVIII, No. 1183, *pirated edition, 32pp., stitched as issued,* New York, George Munro, 1882;

all single sheets (aside from the fifth and sixth mentioned), the first printed in colour, faint toning and spotting, occasional frayed edges, some minor tears, folio; together with other printed ephemera, magazines and newspapers relating to Wilde (18)

£300 - 500

Wilde arrived in New York on 2 January 1882, purportedly delivering his celebrated line to customs officials: "I have nothing to declare except my genius." Over the next twelve months he visited 70 cities across the United States and Canada, effectively undertaking the nineteenth century version of today's American talk-show circuit. He lectured to audiences ranging from Kansas farmers and Utah Mormons to Colorado miners, whom he jokingly called the "only well-dressed men... in America". As the first mentioned cartoon suggests, "his chosen attire (which he did not wear in England), and the sunflower or lily which he carried, visually communicated his aesthetic principles and public persona as a dandy" (Jeremy Mason, *Oscar Wilde: A Man for Our Times*, Bonhams catalogue, 2021, no.8, p.14).

31

30
AMERICAN TOUR - ADVERTISING EPHEMERA
A collection of approximately 60 pictorial trade cards, or printed ephemera influenced by Wilde, and the "Aesthetic" movement, *mostly chromolithographed, all loose mounted in album, images typically approx. 110 x 75mm. and similar,* [c.1882]

£600 - 1,000

In 1882 "Oscar Wilde became a household name because of his lectures in America. Wilde's lecture tour sparked controversy because of Wilde's colourful personality... [his] aesthetic attire shocked the philistines. His attire was flamboyant and gender-bending... Wilde's silk stockings helped make him a celebrity" (John Navarre, 'Oscar Wilde, Aestheticism, and Victorian Trade Cards', *The Advertising Trade Card Quarterly*, Vol. 6, no. 3, 1999, illustrating 20 images included in the present lot).

The collection includes advertisements (illustrating Oscar, sunflowers, aesthetically dressed persons of both sexes, etc.) for cotton, women's corsets, irons, stoves, gloves and hats, soap, safety lamps, Chinese wares, and other household products, both ridiculing and celebrating the look of the so-called "Apostle of Beauty". Included is a set of six images ("National Aesthetics") by E.B. Duval, and images based on Sarony's famous photograph portraits of Wilde, and a newspaper advertising sheet for *Oscar and Zephyr, a Tale of Hood's Sarsaparilla*.

31
TITE STREET - NEW YEAR'S CARD
The Wilde's New Year Card, with printed text 'Mr & Mrs Oscar Wilde send best wishes for a Happy New Year. 16 Tite Street, Chelsea', *stiff card, manuscript note "To Mr. J. Blascheck, c/o Mrs Jamieson, 10 Summerley St., Earlsfield, Wandsworth. From J. Harrison, 29 Queens Rd., Chelsea. Dec 1/97" on verso, 90 x 115mm.,* [?1884]; together with a cut signature of Constance Wilde dated 25 February 1889, in her role as treasurer to the Royal Dress Society (2)

£300 - 500

The Wildes married in May 1884, and moved to 16 Tite Street. "At the end of 1884 she [Constance] arranged greeting cards to send out over the festive season... [and] for New Year chose a plain white card with italic writing announcing that the couple had moved into their new address..." (Franny Moyle, *Constance. The Tragic and Scandalous Life of Mrs Oscar Wilde*, 2011, p.103). Our card was sent to a Mr. J. Blascheck in 1897, quite possibly the variety entertainer Joseph Blascheck.

32
WILDE - VANITY FAIR
'Oscar', *chromolithographed portrait of Wilde by Ape [Carlo Pellegrini], from 'Vanity Fair', framed and glazed, 390 x 260mm.,* [1884]

£200 - 400

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

PUCK
OSCAR THE APOSTLE

29

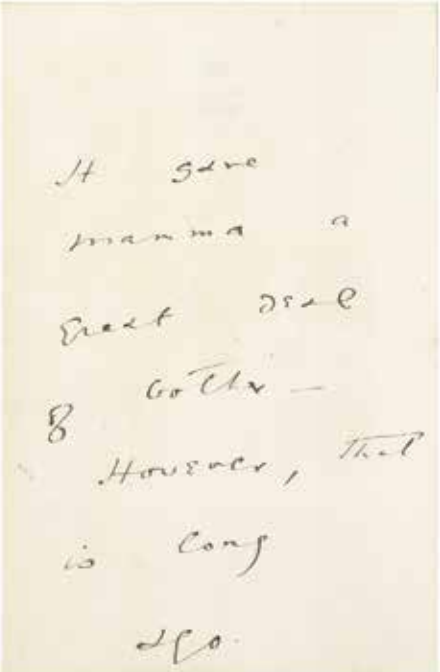
32

30

CLARENCE BROOKS & CO.
MANUFACTURERS OF
FINE COACH VARNISHES
Cor. West & West 12th Sts.
NEW YORK
"SCEPTICISM, MY BELOVED BREDREN, IF AM SOMETHING BEAUTIFUL. FRINSTANCE
IT AM LIGHT AND AIRY – LIKE DE BEAN."

TARGET PLUG.
W.C. HAMILTON & CO.
COVINGTON, KY.
OVER

30



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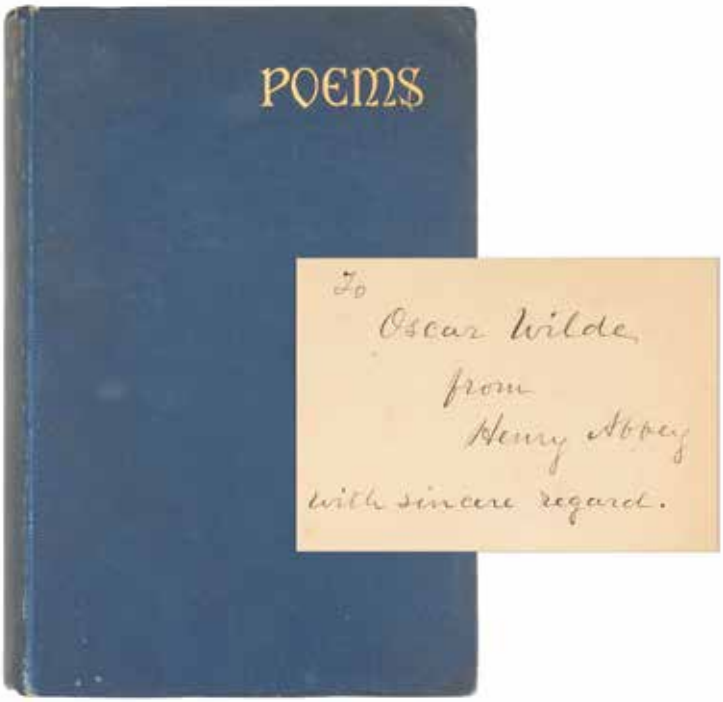


34

33
WILDE (OSCAR)
Autograph letter signed ("Oscar Wilde") to Henriette Corkran ("Dear Henriette"), expressing his annoyance that she had repeated "...to Alice something mamma had said to you... However, that is long ago. We are too old friends to quarrel...", and saying he and Constance must see her mother on Saturday, *4 pages on a bifolium, dust-staining, marks, first page discoloured, creased at folds, small tears along vertical fold, 8vo (176 x 114mm.),* Clumber, nr Worksop, [n.d., but possibly November 1886]

£2,000 - 3,000

'WE ARE TOO OLD FRIENDS TO QUARREL': WILDE REPRIMANDS A FRIEND FOR GOSSIPING TO HER SISTER.

The recipient of our letter, Henriette Corkran (1843-1911), artist and novelist, was the daughter of the Irish author and journalist, John Frazer Corkran (1811-1884). The Corkrans had been known to the Wildes in Dublin for many years and she is perhaps best-known for her 1902 publication, *Celebrities and I*, in which she wrote a none-too-flattering portrait of Lady Wilde. Here, Wilde reprimands her for gossiping to her sister, the author Alice Corkran (1843-1916), about his mother, although he concedes it was "...long ago...". He writes from Clumber Park, seat of the seventh Duke of Newcastle. As Wilde visited Clumber on several occasions 'the date here conjectured is arbitrary' (*Letters*, p.287, note).

The letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.287.

34 •
WILDE'S COPY
ABBEY (HENRY) The Poems... New, Enlarged Edition, AUTHOR'S PRESENTATION INSCRIPTION TO WILDE, "*To Oscar Wilde, from Henry Abbey with sincere regards" on the front free endpaper, publisher's cloth, slightly rubbed, 8vo,* Kingston, NY, the Author, 1886

£300 - 500

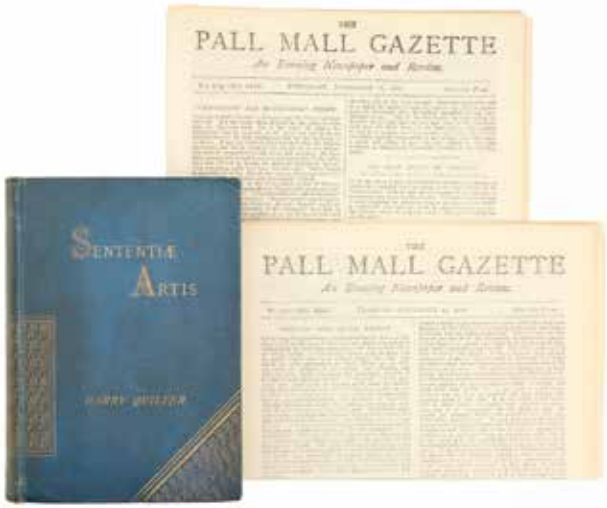
Henry Abbey (1842-1911) was an American poet, most of whose poetic output (like the present volume) was published at his own expense, but he gained some recognition and is best remembered for his poem 'What Do We Plant?', which Aaron Copeland was later to set to music. It is not known if he ever met Wilde, but it seems unlikely.

35 •
WILDE'S COPY
QUILTER (HARRY) Sententiae Artis, OSCAR WILDE'S ANNOTATED COPY, *with his marginal notes, extensive underlinings and reading marks in pencil, publisher's cloth gilt, t.e.g., hinges cracked, rubbed, extremities bumped, morocco-backed solander box, 8vo,* Isbister Limited, 1886; together with two issues of the *Pall Mall Gazette* dated 18 and 23 November 1886 (3)

£5,000 - 7,000

"ON THE WHOLE THIS BOOK WILL NOT DO" - OSCAR WILDE'S REVIEW COPY.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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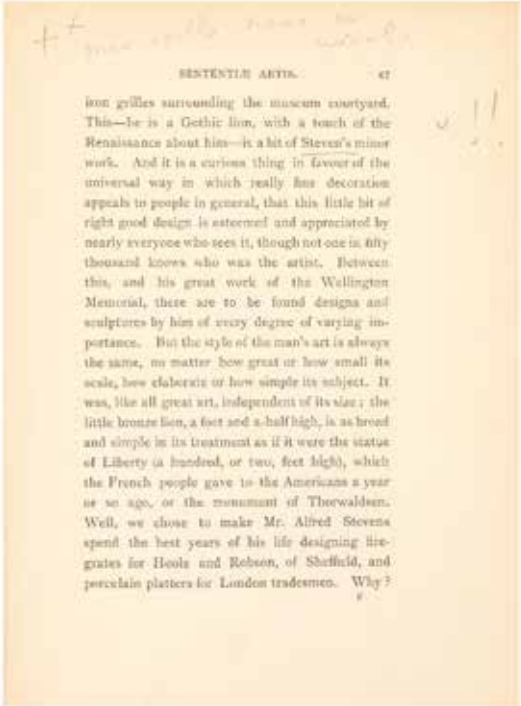


SENTENTIÆ ARTIS. 47

iron grilles surrounding the museum courtyard. This—he is a Gothic lion, with a touch of the Renaissance about him—is a bit of Stevens's minor work. And it is a curious thing in favour of the universal way in which really fine decoration appeals to people in general, that this little bit of right good design is esteemed and appreciated by nearly everyone who sees it, though not one in fifty thousand knows who was the artist. Between this, and his great work of the Wellington Memorial, there are to be found designs and sculptures by him of every degree of varying importance. But the style of the man's art is always the same, no matter how great or how small its scale, how elaborate or how simple its subject. It was, like all great art, independent of its size; the little bronze lion, a foot and a-half high, is as broad and simple in its treatment as if it were the statue of Liberty (a hundred, or two, feet high), which the French people gave to the Americans a year or so ago, or the monument of Thorwaldsen. Well, we chose to make Mr. Alfred Stevens spend the best years of his life designing fire-grates for Hools and Robson, of Sheffield, and porcelain platters for London tradesmen. Why?

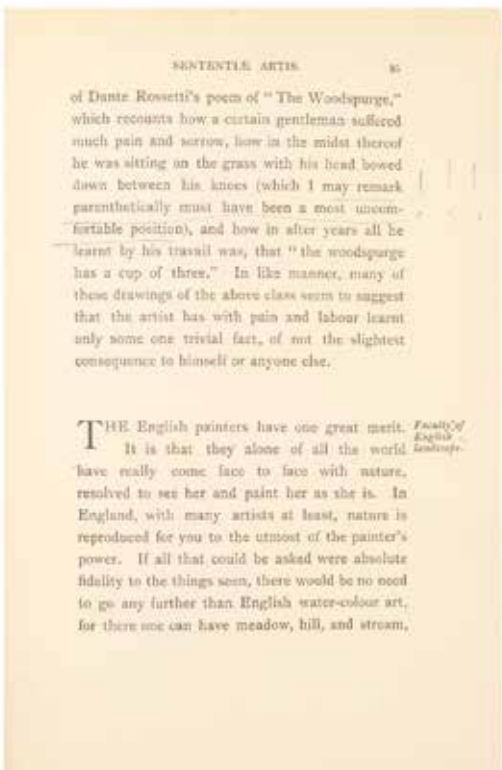
35

Wilde reviewed the *Sententiae Artis* in November 1886 for the *Pall Mall Gazette*, pouring scorn over Quilter's work. "He rollicks through art with the recklessness of the tourist, and describes its beauties with the enthusiasm of the auctioneer... He goes on quite bravely and sincerely making mess after mess from literature and misquotes Shakespeare, Wordsworth, Alfred de Mussett [...] Not content with the misquotations he mis-spells the names of such well known painters... This book will not do... the extraordinary vulgarity of the style alone will always be sufficient to prevent these *Sententiae Artis* from being anything more than curiosities of literature...": these are only a few of the vitriolic yet humorous quotes that characterise Wilde's review.

The many pencil markings and annotations in the book appear to have been hastily scribbled down and are frequently smudged. His numerous exclamations adjacent to underlined passages effectively express Wilde's disdain for the work. "Reading the volume was a professional chore he wished to expedite as quickly as he could, rather than a personal pleasure... Given Wilde's contempt for *Sententiae Artis*, it is astonishing that he kept it, but the Tite Street Catalogue lists it as part of his collection" (Tom Wright, *Oscar's Books*, 2008). Wilde's further notes made whilst reviewing this book are held in the Mary Eccles collection at the British Library.

Included in the lot are an issue of the *Pall Mall Gazette* from 18 November 1886 with Wilde's review *[Mason 177]*, and the issue for 23 November 1886, where Quilter attempted unsuccessfully to defend his book, and further comment is added by Wilde.

Provenance: Bullock Auctioneers, '16, Tite Street, Chelsea. Catalogue of the Library of Valuable Books [Property of Oscar Wilde]', 24 April 1895, lot 13; Gleeson Joseph William White (1851-1898), bookplate; Bernard Quaritch Ltd., purchased 1980.



SENTENTIÆ ARTIS. 81

of Dante Rossetti's poem of "The Woodspurge," which recounts how a certain gentleman suffered much pain and sorrow, how in the midst thereof he was sitting on the grass with his head bowed down between his knees (which I may remark parenthetically must have been a most uncomfortable position), and how in after years all he learnt by his travail was, that "the woodspurge has a cup of three." In like manner, many of these drawings of the above class seem to suggest that the artist has with pain and labour learnt only some one trivial fact, of not the slightest consequence to himself or anyone else.

THE English painters have one great merit. It is that they alone of all the world have really come face to face with nature, resolved to see her and paint her as she is. In England, with many artists at least, nature is reproduced for you to the utmost of the painter's power. If all that could be asked were absolute fidelity to the things seen, there would be no need to go any further than English water-colour art, for there one can have meadow, hill, and stream,

Fidelity of English landscape.

35

‘Brussels sprouts seems to make people bloodthirsty’

WILDE ON THE DANGERS OF VEGETARIANISM.

36

WILDE (OSCAR)

Autograph letter signed ("Oscar Wilde") to Mrs Singleton, a.k.a. Violet Fane ("Dear 'Violet Fane'), charmed that he will have the chance of publishing "...some of your dainty, witty, fascinating prose..." and suggesting that if she "...abandon 'the harmless, necessary' cauliflower for a diet of roast snipe and burgundy you would not regret it...", going on "...However, even Vegetarianism, in your hands, would make a capital article – it's connection with philosophy is very curious... and so is its connection with modern socialism, atheism, nihilism, anarchy, and other political creeds. It is strange that the most violent republicans I know are all vegetarians: Brussels Sprouts seems to make people bloodthirsty, and those who live on lentils and artichokes are always calling for the gore of the aristocracy, and for the severed heads of Kings...", warning of the dangers of a "...diet of green herbs...", ending by asking for her poem on the Mer-baby which will be illustrated by Dorothy Tennant, *4 pages on a bifolium, light dust-staining particularly at outer folds, 8vo (167 x 124mm.)*, Tite Street, [n.d. but c.12 November 1887]; with autograph envelope addressed to "Mrs Singleton/ Princes Gate"; and two copies of Jeremy Mason's privately printed article on the letter, *held together in a green morocco-backed solander box*

£8,000 - 12,000

Wilde's contemporaries spoke of his lyricism, his perfection and spontaneity of language when speaking in company, and this is reflected in his many surviving letters, of which this is an excellent example: '...In such a letter one is closest to seeing some of the spontaneity and whimsicality of Wilde's conversation, which is why this previously unpublished letter is so charming. In it Wilde gently teases 'Violet Fane' on the historical origins of her vegetarianism and the strange effects of the 'harmless necessary cauliflower'; only a short sentence or two but just enough to hint at the lightness and magic of his table-talk...' (Jeremy Mason, *Oscar Wilde on Vegetarianism: An undated letter to Violet Fane*, 1991). As his early biographer Hesketh Pearson puts it, in such a letter one hears '...the contrast between the sobriety of the utterance and the whimsicality of the substance, the gravity of the manner and the triviality of the matter, was overwhelmingly comical...'.

Our letter has been dated to November 1887, when Wilde was on the threshold of his greatest success. At the time he was editor of a monthly magazine, *The Woman's World* (formerly *The Lady's World*), which he had been brought in to revive. As well as Mrs Singleton, he approached other women of the moment such as Lady Dorothy Nevill, Lady Archibald Campbell and the popular novelist Ouida, for contributions, although it is said Queen Victoria firmly declined his request. He gave up the position the following year and the magazine soon folded.

'Violet Fane', taken from a character in Benjamin Disraeli's novel *Vivian Gray*, was the literary pseudonym of Mary Montgomerie Lamb (1843-1905), then Mrs Singleton, later Lady Currie. She began publishing poems and essays in the early 1870's, and is perhaps best known for her *The Edwin and Angelina Papers* (1878). She was a fashionable, rather eccentric, society figure, renowned for her beauty and rather daring verses. In 1879 she had dressed up as a 'Hindoo Princess' at Mrs Douglass-Murray's 'fancy ball' in Portland Place, whilst Wilde himself attended as a Venetian noble. Wilde considered her a valuable contributor to the magazine and dedicated a copy of his *Poems* to her. The suggested article on vegetarianism was not forthcoming, although the 'Mer-Baby', with Dorothy Tennant's illustration, did appear in August 1888.

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.334, where they suggest a date of 12 November 1887.

Provenance: Sotheby's, 19 July 1990, lot 91.

Exhibited: British Library, 'Oscar Wilde, A Life in Six Acts', 10 November 2000 to 4 February 2001.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Mrs. Singleton.
Princes Gate
S.

Oscar Wilde

16, TITE STREET,
CHELSEA, S.W.

Dear 'Violet Fane'

I am charmed to think I may have the chance of publishing some of your dainty, witty, fascinating prose — and if you abandon 'the harmless, necessary' cauliflower for a diet of roast snipe and burgundy I feel sure that you will

37
WILDE (OSCAR)
Autograph letter signed ("Oscar Wilde") to Anne Wakefield Richardson ("Dear Miss Richardson"), suggesting that an article entitled *The Family of Augustus* "...would be most interesting, an account of the home life of the imperial ménage...", giving his directions as to the content of the piece ("...It was too late in the world's history for the basis of morals to be found in legislation and state sanction – Augustus hardly realised that, but the Stoics had done so for centuries: a few remarks on the Stoic men and women would be valuable in this connection... We are now returning to the old conception of socialism, of the state – progress being really (in my opinion,) a pendulum affair – The poets and artists in their relation to the court of Augustus should be noticed and something said about the influence of the personality of Cleopatra... not more than 3000-3500 words..."), *4 pages on a bifolium, dust-staining and marks, creased at folds, some old glue-staining to verso, held in a blue morocco-backed solander box, 8vo (167 x 124mm.)*, Tite Street, [n.d. but probably September 1887]

£4,000 - 6,000

'A FEW REMARKS ON THE STOIC MEN AND WOMEN WOULD BE VALUABLE IN THIS CONNECTION': WILDE INSTRUCTS A CONTRIBUTOR TO *THE WOMAN'S WORLD*.

The recipient of our letter was Anne Wakefield Richardson (1859-1942), daughter of an Irish linen merchant, and a contributor to *The Woman's World*, which Wilde edited between 1887 and 1889. A Quaker, she was a strong supporter of the Temperance movement, writing improving pamphlets such as *The Dangers of Moderate Drinking* (1887). She was one of the first students to attend Westfield College in London, obtaining a first-class degree in Classics in 1886 after which she stayed at the college as a lecturer, and sometime Acting Principal. Her article for Wilde, titled 'Roman Women at the Beginning of the Empire' was published in *The Woman's World* (September 1888). It is evident that she followed Wilde's advice in its writing. He had also written to the British Museum asking for 'good portraits of Livia, Octavia, Cleopatra and Julia' to illustrate the article (Rosario Rovira Guardiola, 'Letters to the British Museum', *The Wildean*, no.54, January 2019). In a note accompanying the letter, Jeremy Mason notes that Wilde had received a bust of Augustus after he had won the Newdigate Prize whilst at Trinity, which later he kept in his study at Tite Street.

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.321.

Provenance: Phillips, December 1986, lot 56.

38 •
WILDE (OSCAR, *editor*)
The Woman's World, 3 vol., FIRST EDITION, *publisher's pictorial bevelled cloth, rubbed, inner joints weak [Mason 279-289], small folio,* Cassell, 1888-1890

£600 - 800

In 1886 Cassell & Co. launched a monthly periodical titled *The Lady's World*, a fashion-centred magazine aimed at middle-class women with disposable income. Oscar Wilde, at the time newly married and establishing himself as a freelance journalist, was invited to advise on its direction, and then in November 1887 made editor, whereupon he changed the name of the magazine to *The Woman's World*. The new title signalled a shift in direction, with Wilde envisioning it as "the first social magazine for women."

Cassell made full use of his celebrity, placing his name prominently on the title-page, and Wilde succeeded in attracting an impressive roster of contributors. Alongside established figures such as Arthur Symons, Lady Dorothy Neville, Lady Wilde and Lady Ferguson, he secured pieces from Elisabeth of Wied (Queen of Romania), Princess Christian, Marie Corelli, Charles Ricketts, Sarah Bernhardt (an article on "The history of my tea gown"), and even approached Queen Victoria herself for poems. This last invitation was declined. Wilde also wrote a monthly column of his own on literature and life, and for a time the magazine prospered. Increasingly, however, he found the editorial work monotonous, and after the October 1889 issue he resigned. Without him the magazine faltered, ceasing publication at the end of 1890.

Copies of *The Woman's World* are now surprisingly scarce, COPAC only recording a single volume for 1889. Complete runs in publisher's cloth of the Wilde years are especially rare. It may well be that have been copies were destroyed following Wilde's downfall in 1895.

39 •
WILDE - MAGAZINES AND CONTRIBUTIONS
Punch or the London Charivari, vol. 80-83, 102, 107-108, *including caricatures of, articles by or about Wilde,* 1881-1895--Four Complete Novels by Famous Authors from Lippincott's Monthly Magazine, *including Wilde's Dorian Gray*, Ward, Lock & Co., [c.1890]--Dublin University Magazine, Vol. XC, July to December 1877, *Wilde's review of the Grosvenor Gallery exhibition*, Hurst & Blackett, 1877--The English Illustrated Magazine 1888-1889, *article on "London Models" by Wilde*, Macmillan, 1889--The Burlington. A Monthly Magazine, January 1881, Remington and Co., 1881--MERRILL (STUART, *translator*) Pastels in Prose, *first English edition,* New York, Harper & Brothers, [1890]--The Bairns' Annual for 1885-6, *contribution by Lady Wilde*, Field & Tuer, 1885--HINKSON (H.A., *editor*) Dublin Verses by Members of Trinity College, *includes contributions by Oscar, and William Wilde*, Elkin Matthews, 1895--POLLARD (A.W.) Odes from the Greek Dramatists, LIMITED TO FIFTY COPIES, *with an article by Wilde on Aristophanes*, David Stott, 1890, *publisher's bindings, some rubbing, 4to and 8vo*; and 24 others by Wilde, mostly twentieth century editions (37)

£300 - 500

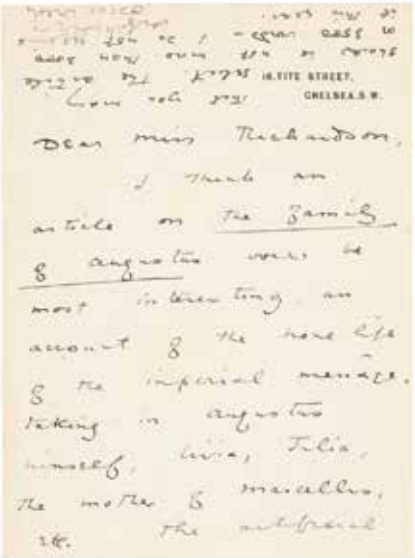
40 •
WILDE (OSCAR)
The Happy Prince, and Other Tales, FIRST EDITION, [LIMITED TO 1000 COPIES], *half-title, frontispiece and 2 plates by Walter Crane, decorative head- and tail-pieces, occasional spotting (heaviest to half-title), tissue guard to frontispiece, uncut, publisher's Japanese vellum boards, upper cover printed in red and black with illustration by Jacomb Hood, toned, a few small marks on lower cover, chemise and green morocco-backed slipcase [Mason 313], small 4to,* David Nutt, 1888

£2,000 - 3,000

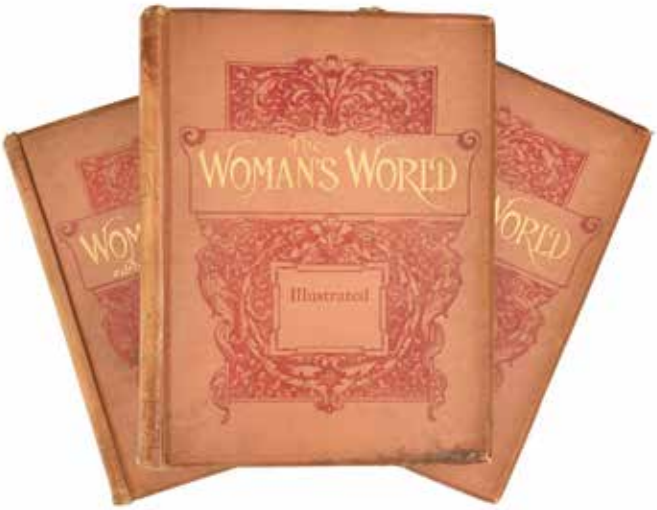
The first appearance of five of Wilde's classic fairy tales for children, comprising: 'The Happy Prince', 'The Nightingale and the Rose', 'The Selfish Giant', 'The Devoted Friend', and 'The Remarkable Rocket'.

Provenance: Geering & Colyer Auctioneer, 26 November 1974, lot 546.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.


16, TITE STREET,
CHELSEA, S.W.
Dear Miss Richardson,
I think an
article on the Family
of Augustus would be
most interesting an
account of the home life
of the imperial menage.
taking in Augustus
himself, Livia, Julia,
the mother of Marcellus,
etc. the unfortunate

37


The
WOMAN'S WORLD
Illustrated

38

The ENGLISH
ILLUSTRATED
MAGAZINE
The
UNIVERSITY
MAGAZINE

39

THE HAPPY PRINCE
AND OTHER TALES BY
OSCAR WILDE

40

41 •
WILDE (OSCAR)
The Happy Prince, and Other Tales, FIRST EDITION, [LIMITED TO 1000 COPIES], *half-title, frontispiece and 2 plates by Walter Crane, decorative head- and tail-pieces, tissue guard for frontispiece, a few smudges and handling marks, publisher's Japanese vellum boards, upper cover printed in red and black with illustration by Jacomb Hood, spine dulled, a few spots, small "nibble" at fore-edge of upper cover, slipcase [Mason 313], small 4to,* David Nutt, 1888

£800 - 1,200

The first appearance of five of Wilde's classic fairy tales for children, comprising: 'The Happy Prince', 'The Nightingale and the Rose', 'The Selfish Giant', 'The Devoted Friend', and 'The Remarkable Rocket'.

Provenance: "Minnie Davenport, Woodcroft, June 3 '88", with a full-page manuscript pictorial "bookplate" executed in black and red ink (evidently influenced by the style of Walter Crane and the black/red style of the book's upper cover) signed "W.L.S. invt.". Minnie was the daughter of Henry Davenport (1846-1895), a silk manufacturer from Leek, Staffordshire.

41

42
WILDE (OSCAR)
Autograph letter signed ("Oscar Wilde") to Theodore Watts Dunton ("My dear Watts"), thanking him for his letter and asking him to "...tell Swinburne how gratified my mother is at his prompt and generous response to her request. I hope to be able to get my mother on the civil list, but it takes a long time...", and looking forward to seeing him the following Wednesday ("...I want to talk to you about a lot of things from the moon down to Henley, my last pet lunatic and hers..."), *3 pages on a bifolium, dust-staining and discoloration, creased at folds, short tear along vertical fold, 8vo (167 x 123mm.),* Tite Street, [n.d. but ?October 1888]

£4,000 - 6,000

'I HOPE TO BE ABLE TO GET MY MOTHER ON THE CIVIL LIST': WILDE THANKS SWINBURNE FOR SUPPORTING HIS CAMPAIGN TO HELP HIS MOTHER'S FINANCES.

During the autumn of 1888, mindful of his mother's precarious finances, Wilde was actively petitioning on her behalf to the Royal Literary Fund for a one-off payment and at the same time endeavouring to get her onto the Civil List. She required help, he explained to A.H. Syce, as, due to the '...unhappy state of things in Ireland her small jointure which is fixed on a property in the County Mayo has been unpaid for seven years...', and he hoped to appeal to the committee '...as the widow of a man of letters and as an authoress herself...' (*Letters*, p.365). To this end, he gathered an impressive group of sponsors, including Swinburne, Mahaffy, Lord Lytton, Edward Dowden and Sir John Lubbock, which resulted in the award of a grant from the Royal Literary Fund to Lady Wilde of £100 in November 1888. Wilde was to be successful in his further application to the Civil List and, with Swinburne once again amongst the sponsors, Lady Wilde was awarded a Civil List Pension of £70 a year on 24 May 1890.

Instead of corresponding with Swinburne directly, Wilde writes to him through Swinburne's friend and 'gatekeeper', Theodore Watts Dunton, who had rescued the poet from alcoholism, persuaded him to continue writing and with whom he shared a house in Putney. Although Wilde's letter here is friendly and frivolous in tone ("...Wednesday is our day. You will always be most welcome..."), Wilde is also recorded as offering a less than friendly opinion of Swinburne's situation: '...You know, Watts is a solicitor and the business of a solicitor is to conceal crime. Swinburne's genius has been killed and Watts is doing his best to conceal it...' (Jeremy Mason, *Oscar Wilde: A Man for Our Times*, Bonhams catalogue, 2021, no.24, p.23).

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.365.

Provenance: "[George] Simms told me that this letter was from the collection of Vyvian [sic] Holland from whom he bought it. He then sold it to Cortes from whom Warwick and Perkion bought it" (note by Jeremy Mason accompanying the lot); Gekoski Booksellers catalogue, 1994, no.18, item 145.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

most welcome if
you come - I
want to talk
to you about a lot
of things from the
moon down to
Henley, my last
pet lunatic and
hers. Ever
Oscar Wilde

42

‘Are you still enamoured by love and poetry? I hope so. They are the only two things in the world that remain’

43

WILDE (OSCAR)

Series of five autograph letters signed ("Oscar Wilde") to J. Graham Hill ("Dear Mr Hill", "Dear Graham Hill, "My dear Graham Hill"), the first asking him for tea ("...So you are a rhymer! We all are when we are young..."), the next commenting on Hill's "...little volume..." of poetry ("...very graceful and dainty... I'm sorry you have rhymed 'tears' to 'ideas'... rhymes of this kind are very wicked...") and enquiring after the identity of the dedicatee 'M.L.', another responding to a request to publish some lines from a letter from Wilde to publicise his book ("...I don't think that poems are ever really helped by the publication of letters from private friends... However, you are quite at liberty to do as you think best...") and pleased he is turning to prose ("...Good prose is what we want. How is your journalism progressing?..."), the last two declining to write for a newspaper with added note "...Write yourself a review of Dorian Gray..." and asking how he is getting on ("... are you still enamoured by Love and Poetry? I hope so. They are only two things in the world that remain..."), *13 pages, dust-staining and marks, 8vo (165 x 122mm.)*, Tite Street, Lyric Club, [undated but first three 1888, remainder 1891]; with a copy of Hill's *Under Her Window*, Griffith, Farren, Okeden & Welsh, 1888, and two copies each of Jeremy Mason's *Oscar Wilde: Letters to Graham Hill*, 1978, and *Oscar Wilde: Graham Hill, A Brief Friendship*, 1982, both privately printed, *held together in a maroon morocco-backed solander box*

£10,000 - 15,000

It was not uncommon for Wilde to issue invitations to potentially interesting male 'fans' and, whilst Hill seemingly did not take up his initial suggestion to have tea, he did send Wilde a copy of his newly-published book of poems for his perusal. Wilde praised the production ("...prettily got up...") but was less enthusiastic about the verses and, in a later letter, is visibly relieved when Hill turned to prose, and journalism. Indeed, Hill (1865-1933), did become a successful journalist, holding several posts including drama critic for the *Daily Mail*, editor of the *Licensed Victuallers Gazette*, and ending his career as news editor at the *Financial Times*. He married Matilda Lloyd (the 'M.L.' to whom he dedicated the poems), and their son, Adrian, became a respected war artist. It is clear from the letters that Hill and Wilde did eventually meet ("...I wish I saw you oftener..." says Wilde). This brief correspondence can be dated to between 1888, when Hill's book was published, and 1891 when *The Picture of Dorian Gray*, mentioned within one of the letters, appeared in book form. The editors of the *Letters* have not been able to trace a review by Hill of *Dorian Gray*.

Our letters are published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, pp.380, 480 and 483.

Provenance: Listed in G.F. Simms catalogue, 'Rare & Interesting Books from G.F. Simms', 1978, from where presumably purchased.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

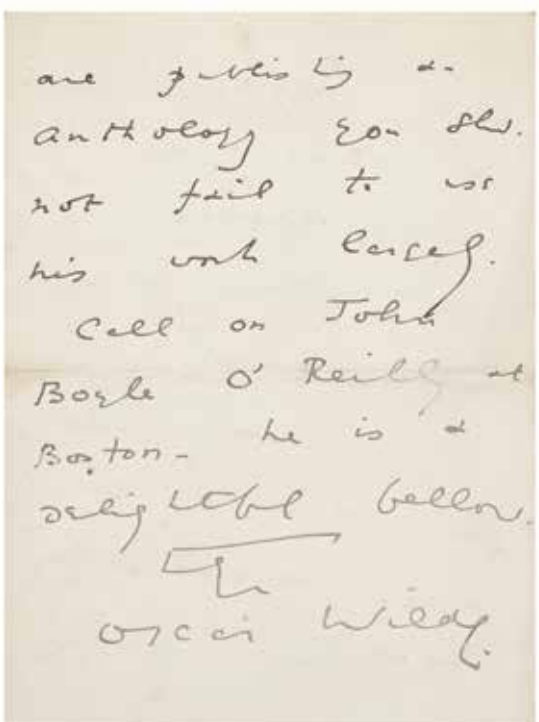
16. TITE STREET.
CHELSEA. S.W.

Dear Mr. Hill,

Come and have tea on Friday at 5 o'cl. if you have nothing to do. So you are a rhymer! we all are when ~~you~~ we are young.

Believe me
Ever yours
Oscar Wilde

44



45

44 •
WILDE (CONSTANCE)
There Was Once. Grandma's Stories by Mrs Oscar Wilde, *8 chromolithographed plates and illustrations by John Lawson, front free endpaper loose, ownership inscription of Harriet May Gosden (1889),* [1888]; A Long Time Ago. Favourite Stories Retold by Mrs Oscar Wilde and Others, *8 chromolithographed plates and illustrations by E.J. Andrews and R.A. Bell, ownership inscription of Alice McLane (1891), small loss to head of spine,* [1891], *publisher's cloth-backed pictorial boards, rubbed, 4to,* Ernest Nister--[DOUGLAS (LORD ALFRED)] Tails with a Twist. Verse by a Belgian Hare, *illustrations (some printed in colours) by E.T. Reed, publisher's cloth-backed pictorial boards,* Edward Arnold, [1898]; The Placid Plug and Other Rhymes by The Belgian Hare, *illustrations by "P.P.", publisher's cloth, oblong 4to*, Duckworth, 1906--Programme for 'Helena in Troas' by John Todhunter, produced and directed by F.S. Godwin, the Greek Theatre, Hengler's Cirque, 1886*, printed bifolium, pencil sketch of the stage set-up, light spotting and toning,* 1886; and another Nister publication with a contribution by Constance (5)

£200 - 400

45
WILDE (OSCAR)
Autograph letter signed ("Oscar Wilde") to Douglas Sladen ("Dear Mr Sladen"), admitting he hardly knows any young American poets ("... they come and go..."), that "...The best of the young poets is Edgar Fawcett..." who is furious with him "...because I never answer his letters...", and recommending Fawcett's work for an anthology, ending by urging him to call on John Boyle O'Reilly in Boston ("...a delightful fellow...") and recommending the Canadian poet Roberts, *4 pages on a bifolium, dust-staining and marks, creased at folds, first page discoloured, 8vo (167 x 123mm.),* Tite Street, [n.d., but c.December 1888]

£3,000 - 5,000

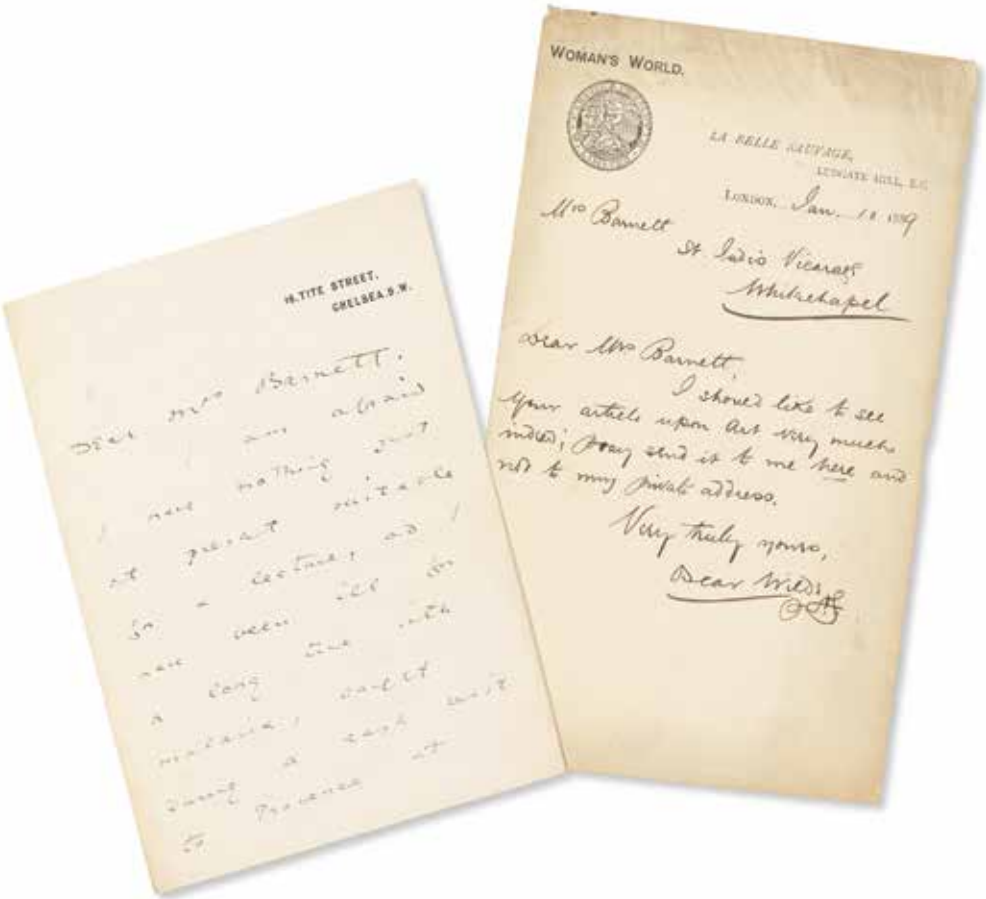
'YOUNG AMERICAN POETS – THEY COME AND GO'.

A 'prolific hack who wrote dozens of books on many subjects' (*Letters*, p.375), Douglas Sladen (1856-1947) was a contemporary of Wilde's at Oxford and, after a brief sojourn in Australia, returned to England to become a writer and journalist, later specialising in travel books such as *Queer Things about Egypt* and *Queer Things about Japan*. He visited Wilde at Tite Street and encountered him at literary soirées in London, and numbered Arthur Conan Doyle, Rider Haggard and Kipling among his correspondents. Our letter can be dated to around 14 December 1888, when Wilde reviewed Sladen's *Australian Poets, 1788-1888* in the *Pall Mall Gazette*: '...an extraordinary collection of mediocrities whom Mr Sladen has somewhat ruthlessly dragged from their modest and well-merited obscurity...' he concluded (*Letters*, p.375). Also mentioned here are poets Edgar Fawcett (1847-1904), whose work he recommends for Sladen's anthology *American Poets*, published in 1891, and Charles Roberts (1860-1943). It is likely that Wilde was recommending the latter as editor of a selection of *Younger Canadian Poets* which was to be produced as an appendix to *American Poets*. Irish-born John Boyle O'Reilly (1844-1890), whom Wilde recommends he visit, led a life of adventure after having been transported to Australia for his Fenian activities and from there escaped to America. He was a well-known figure in Boston society and editor of the Boston *Pilot*, in which there are references to Wilde and to his mother. For a copy of Fawcett's *Fantasy and Passion* that was given to Wilde and inscribed by him see lot 23.

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, pp.375-376.

Provenance: Purchased from George Sims, December 1983.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



46

WILDE (OSCAR)

Autograph letter signed ("Oscar Wilde") to Henrietta Barnett ("Dear Mrs Barnett"), regretting he currently has nothing for a lecture as he has been laid low with malaria that he caught in France ("...it comes and goes, but I can never be certain of myself..."), but agreeing to do a lecture on Irish Art at Toynbee Hall which will include pictures, "...if I can get someone to help me with a magic lantern...", *4 pages on a bifolium, dust-staining and smudging, creased at folds, 8vo (168 x 124mm.)*, Tite Street, [? November 1889]; with a secretarial letter written on behalf of Wilde on *Woman's World* notepaper to Mrs Barnett, in the hand of Arthur Fish, agreeing to see her article, *one page, dust-staining, particularly at edges, one corner torn, 8vo*, Ludgate Hill, 10 January 1889 (2)

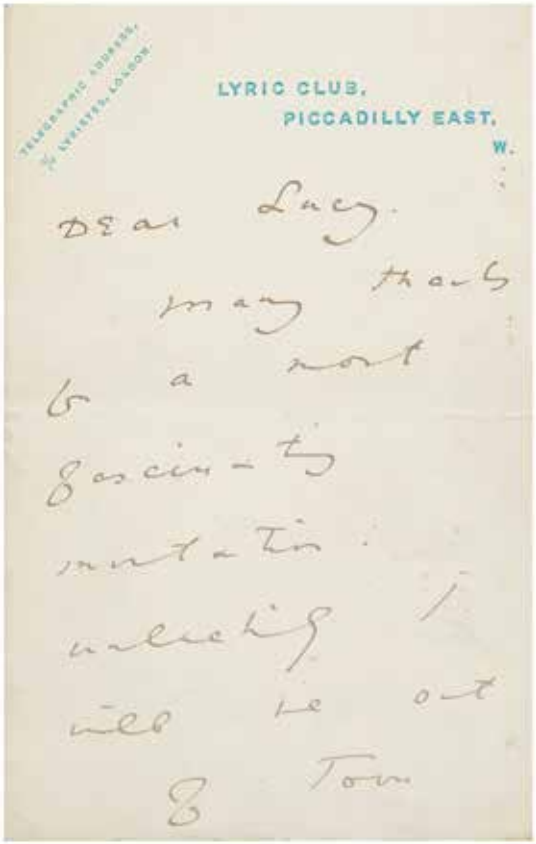
£3,000 - 5,000

'PICTURES ARE REALLY NECESSARY TO GIVE PEOPLE A PROPER IDEA OF WHAT ONE IS TALKING OF': WILDE AGREES TO GIVE A LECTURE AT TOYNBEE HALL.

This is believed to be the only known letter from Wilde to social reformer Henrietta Barnett (1851-1936). On her marriage to Samuel Barnett (1844-1913), the couple moved to Whitechapel where he was vicar of St Jude's for twenty years, and they devoted the rest of their lives to serving a parish suffering from grinding poverty and criminality. In 1884 they started Toynbee Hall, a so-called 'settlement house' through which the working class might better itself by education and, in turn, show visitors the need for social reform, and they were also the founders of the Whitechapel Art Gallery, which opened in 1901. Whilst Wilde took a keen interest in the betterment of the working classes, particularly education through art, by this time he had long since given up lecturing, although he had spoken with the Rev. Barnett at a meeting of the Popular Musical Union in July 1889. Wilde refers to his malaria in two other letters from the same period, 19 November and 17 December 1889 (*Letters*, p.414 and 416), and it has been suggested that Wilde may have caught malaria during a "...rash visit to Provence at vintage time..." in 1880 when he travelled to France with fellow Oxford student and poet Rennell Rodd, a trip which inspired *Songs in the South*.

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.415.

Provenance: Purchased from John Wilson.



47

WILDE (OSCAR)

Autograph letter signed ("Oscar Wilde") to Henry Lucy ("Dear Lucy"), reluctantly declining his "...most fascinating..." invitation and continuing "...By diligently reading between the lines of Punch I have come to the conclusion that you are really converted to "Our Will Hewes" – Pray don't undeceive me as I should like to consider you a convert...", *4 pages on a bifolium, dust-staining, creased at folds, 8vo (175 x 112mm.),* Lyric Club, [n.d. but July 1889]

£3,000 - 5,000

'YOU ARE REALLY CONVERTED TO 'OUR WILL HEWES' – PRAY DON'T UNDECEIVE ME': WILDE'S THEORY ON THE DEDICATEE OF SHAKESPEARE'S SONNETS.

On 6 July 1889, the recipient of our letter, Henry Lucy, in his regular *Punch* column, 'Essence of Parliament', published a brief imaginary dialogue between Toby (himself) and Lord Pembroke, discussing Wilde's story *The Portrait of Mr. W.H.*, which had just been published in *Blackwood's Magazine*. Written in the guise of a short story, Wilde investigates the identity of 'Mr W.H.' to whom Shakespeare's sonnets are dedicated, a mystery that had exercised scholars for centuries. Wilde identified him as Willie Hews ('the man of all hues'), a boy-actor who played women's parts in Shakespeare's early plays but who abandoned Shakespeare to join the troupe of a rival poet, possibly Marlowe. The fictional setting allowed Wilde to offer a '...frank exposition of pederastic love, and its artistic benefits, by framing them as a mystery story and connecting them to England's greatest poet...' (Matthew Sturgis, *Oscar: A Life*, 2018, p.385). Whilst the narrative structure absolved him from declaring a personal endorsement of the theory, he would, as here, privately claim to believe it himself and hoped others would agree ("...I have come to the conclusion that you are really converted to "Our Will Hewes"..." he writes). Whilst some critics found it offensive, others took it seriously, and it certainly stirred up debate. Wilde's theory is mentioned by Joyce in *Ulysses*, Gide, too, considered it plausible and it is seen as a precursor to themes raised in *Dorian Gray*: '...one of the most elegant little pieces even he ever wrote. The Portrait's literary value transcends its interest as a sketch for *The Picture of Dorian Gray*; it is an exquisite miniature in its own right...' (Anthony Holden, 'Oscar Wilde and Shakespeare's Sonnets', *The Wildean*, no.10, p.7).

The recipient of our letter, Henry Lucy (1842-1924), was a journalist, parliamentary sketch writer and author. Brought up in poverty in Liverpool, he built a career on the precepts of Samuel Smiles *Self Help*, and rose from provincial newspapers to be on the staff of the *Pall Mall Gazette* from 1870, the editor of the *Daily News* from 1873, and parliamentary diarist for *Punch* from 1881 to 1916, where he wrote as 'Toby MP'. He became one of the first accredited lobby correspondents, with special privilege to enter the members' lobby to talk with MP's 'off the record'.

The letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.404.

Provenance: At one time in the collection of Owen Dudley Edwards (b.1938), historian and former Reader in Commonwealth and American History at the University of Edinburgh.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

48
WILDE (OSCAR)
Autograph letter signed ("Oscar Wilde") to an unknown correspondent ("My Dear Sir"), stating "...I have been influenced by all the books I have read, and by none of the newspapers...", *one page torn from a bifolium, light dust-staining, creased at horizontal fold, faded, 8vo (167 x 123mm.),* Tite Street, [dated "15/5/91" in another hand]

£2,000 - 4,000

'I HAVE BEEN INFLUENCED BY ALL THE BOOKS I HAVE READ, AND BY NONE OF THE NEWSPAPERS': A LETTER ENCAPSULATING THE SPIRIT OF WILDE.

Written to an unknown correspondent, our brief letter epitomises Wilde's epigrammatic wit and amusing style, and comments on the enduring value of literature as opposed to the ephemeral and trivial content of the daily newspaper. Dated 15 May 1891 in another hand, possibly that of the recipient, it was written when Wilde's literary star was well and truly in the ascendent (Matthew Sturgis, *Oscar: A Life*, 2018, p.418). The deluxe edition of *Dorian Gray* had appeared that April, followed by his collected essays, *Intentions* and, notably, it was just weeks before his momentous first meeting with Lord Alfred Douglas.

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.480.

48

49 •
WILDE (OSCAR)
The Picture of Dorian Gray, FIRST EDITION IN BOOK FORM, IN A TRIAL BINDING, STUART MASON'S ANNOTATED COPY, *pencil annotations throughout, cuttings pasted in, a letter from an unidentified sender (signed "D.B.C.") to Mason [Millard] loosely inserted, publisher's half vellum over grey bevelled boards, upper cover with gilt design by Ricketts incorporating title and inverted pyramid of "butterflies", t.e.g., upper hinge restored, worn [Mason 328], 8vo,* Ward, Lock & Co., [1891]

£3,000 - 5,000

STUART MASON'S ANNOTATED COPY IN A TRIAL BINDING.

This heavily annotated copy belonged to the C.S. Millard, who published under his pseudonym 'Stuart Mason' the "magisterial *Bibliography* of Wilde's work" (Matthew Sturgis, *Oscar: A Life*, 2018, p.718). The notes were possibly made whilst he was working on his *Oscar Wilde: Art and Morality* (1908). Mason highlights the differences between the 1890 Lippincott's version, and the 1891 book form edition of *Dorian*.

Provenance: Christopher Sclater Millard ('Stuart Mason', 1872-1927), bookplate and letter addressed to him; Dulau & Co. 1929 catalogue, lot 142.

49

THE PICTVRE OF
DORIAN.GRAY.
BY
OSCAR
WILDE

WARD LOCK AND CO.
LONDON NEW YORK
& MELBOVRNE.
1891

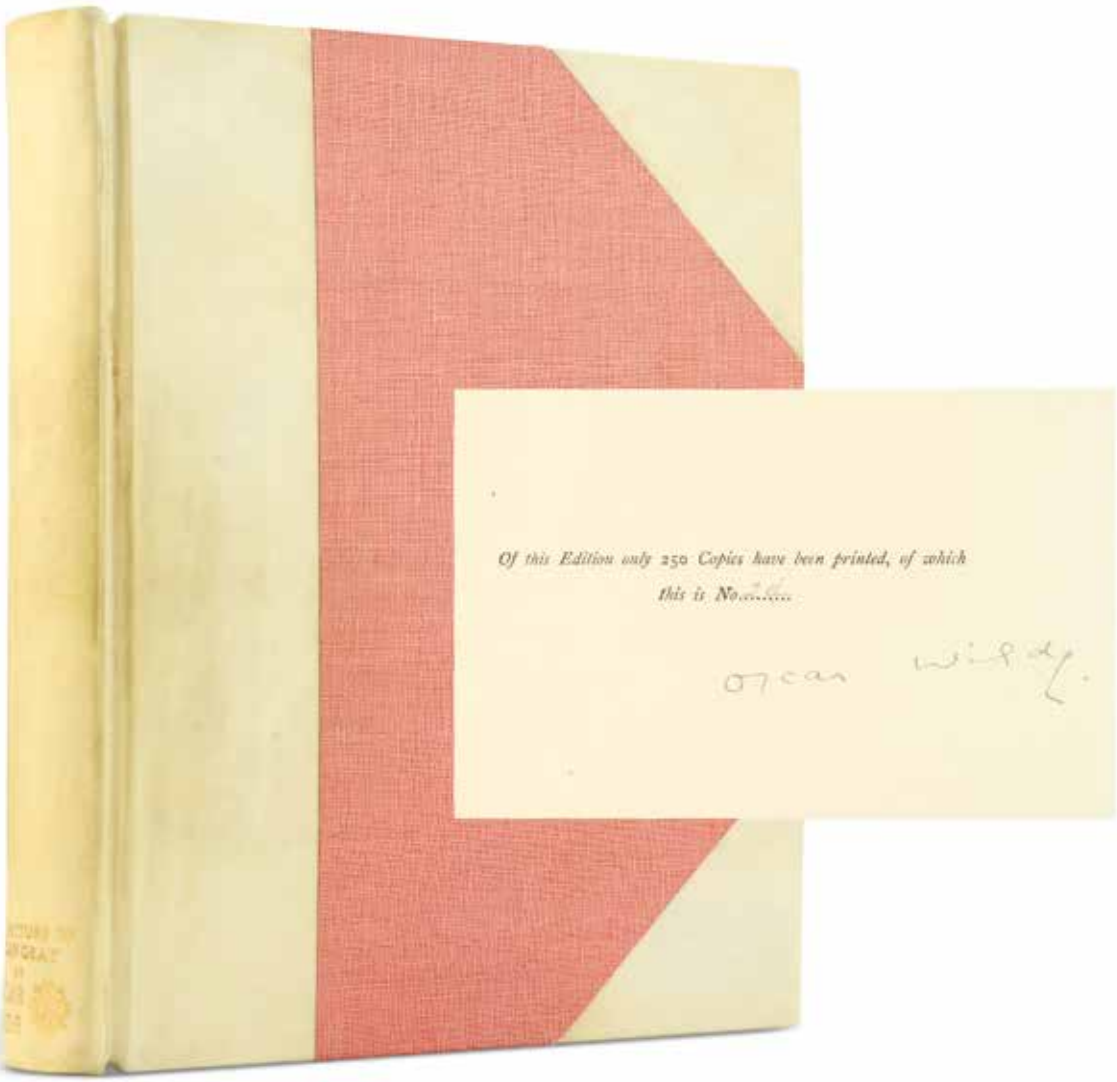
50 •
WILDE (OSCAR)
The Picture of Dorian Gray, FIRST EDITION, NUMBER 24 OF 250 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *faint crease to first few leaves, modern quarter vellum over cloth, gilt lettering on spine, t.e.g, matching vellum-backed cloth slipcase, gilt lettering on spine [Mason 329], 4to,* Ward and Lock, 1891

£12,000 - 18,000

THE SIGNED LARGE PAPER ISSUE OF THE FIRST EDITION. This was published three months after the trade edition, printed on Van Gelder hand-made paper, and advertised as the "Edition de Luxe" in the *Athenaeum* on 16 May 1891. This copy has a variant form of the title-page with full-stop after "P" of "Picture", "Dorian" and "Gray"; the full stop after "Gray" is not present in Mason's reproduction of the title-page but is seemingly often found.

Provenance: Gleeson Joseph William White (1851-1898), bookplate. White was an influential art critic and writer, and founding editor of *The Studio*. In this role he was an early supporter of Aubrey Beardsley, establishing him at the centre of the Aesthetic movement.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.


Of this Edition only 250 Copies have been printed, of which
this is No.....
Oscar Wilde

51

52

51 •
WILDE (OSCAR)
The Picture of Dorian Gray, *first illustrated edition, 7 plates by Eugène Dété after Paul Thiriat, printed tissue guards, publisher's note printed in red tipped-in, publisher's boards, lettered in gilt on spine, t.e.g., spine ends bumped, chemise and red morocco-backed slipcase [Mason 334], 4to,* Paris, Carrington, 1908 [but 1910]

£600 - 800

52 •
WILDE (OSCAR)
Portrait de Dorian Gray, WITH VISITING CARD AMENDED BY OSCAR WILDE TO SHOW HIS NEW PARISIAN ADDRESS *("29 B'vard des Capucines") pasted on the half-title*, *toned, contemporary quarter morocco over marbled boards gilt, rubbed, cloth slipcase, 8vo,* Paris, Stock, 1919

£1,500 - 3,000

OSCAR'S VISITING CARD, AMENDED BY HIM WITH HIS PARIS ADDRESS.

Wilde lived at 29 Boulevard des Capucines in November and December 1891. It was at this address that he started writing down his version of the story of Salome in a notebook, having earlier in the evening told the story to a group of French writers. "If the book had not been there I should have never dreamed of doing it", he wrote to O'Sullivan in one of his letters (V. O'Sullivan, *Aspects of Wilde*, 1936, p.330).

53
WILDE (OSCAR) AND ANDRE GIDE
Autograph manuscript page from Wilde's essay on the role of the artist, beginning with the question "For, why does an artist write at all?...", going on "...An artist writes entirely to please himself, and if his work charms certain artistic temperaments akin to his own, he has secondary pleasure, the pleasure of recognition, the sort of pleasure one has when one looks in the mirror...", and ending mid-sentence, *one page torn from a notebook, seventeen lines with deletions, corrections and additions, numbered 3 top right corner, dust-staining, creased, some small closed tears, remains of old tape repair on verso, 4to (253 x 200mm.)*, [n.p., n.d. but 1891]; with autograph letter signed ("André Gide") to his friend Fredly Westphal, enclosing the manuscript page and a card bearing Wilde's handwritten name and address: "...L'autographe de Wilde n'est pas bien joli, et malheureusement sans signature... cette carte jaune... la signature du grand aesthete et sa plus récente address à Paris...", *2 pages on a bifolium, written in purple ink, slightly discoloured, creased, 8vo (203 x 126mm.)*, Paris, "Lundi de Pâques" [Easter Monday]; with a folded yellow card bearing Wilde's autograph name and address in purple ink "Oscar/ Hôtel de/ l'Athenée/ Rue Scribe", *when folded 12mo (56 x 80mm.)*, [n.p., n.d.], *held in a green morocco-backed solander box*

£15,000 - 20,000

'THE SORT OF PLEASURE ONE HAS WHEN ONE LOOKS INTO A MIRROR': ANDRE GIDE RESCUES A PAGE OF WILDEAN PROSE & PRESENTS IT TO A FRIEND.

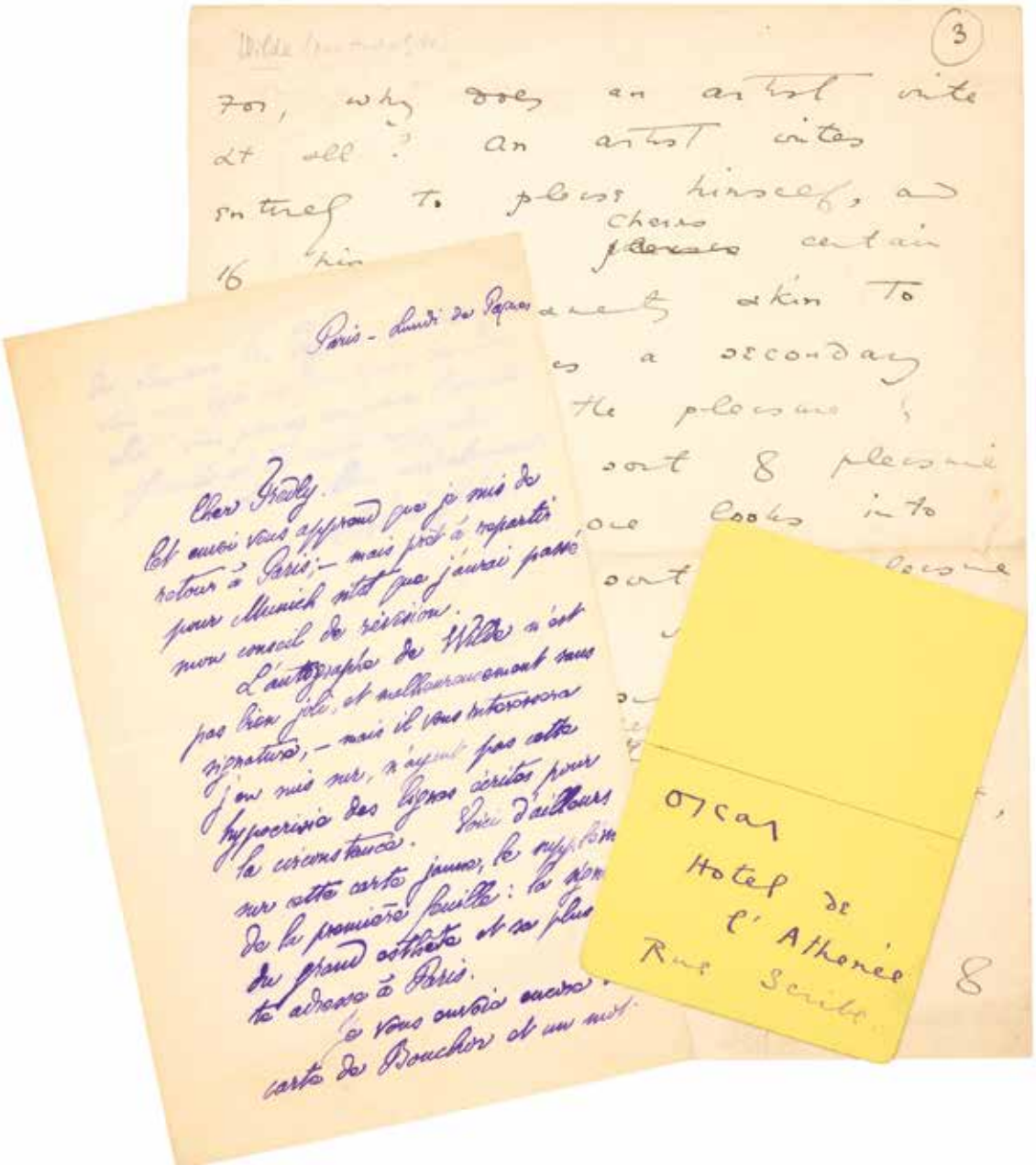
After the publication of *The Picture of Dorian Gray* in early 1891, Wilde spent a week in Paris at the Hôtel de l'Athenée, rue Scribe. He returned to Paris later in the year, installing himself in a small hotel on the fashionable Boulevard des Capucines. Gide met Wilde around 26 November 1891 and they became constant companions, with Gide becoming immediately overwhelmed and fascinated by Wilde's charisma, charm and witty conversation.

Our manuscript leaf forms part of a response from Wilde to what he considered 'an extremely silly question' in the *Pall Mall Gazette* with regards to *A House of Pomegranates*. His letter setting out the role of the artist was published on 11 December 1891. The page, part of an early draft discarded by Wilde, was rescued by Gide as a souvenir of "le fameux aestheste anglais" and given by him to his friend Fredly Westphal. As the page was not signed, he included a small yellow card on which Wilde had written his first name and address in Paris, which we have here, together with his letter of presentation.

When sold initially, Wilde's draft page was accompanied by a different letter from Gide but, when the page came up again in Germany and was purchased by Jeremy Mason, that letter was no longer present. However, in November 2018, Jeremy Mason spotted another letter from Gide to Fredly Westphal in a Parisian sale, and recognised it as that which originally accompanied the draft ('another piece of good luck', he writes in the notes accompanying the lot). The page and letter of presentation, together with the diminutive yellow address card, were once again reunited.

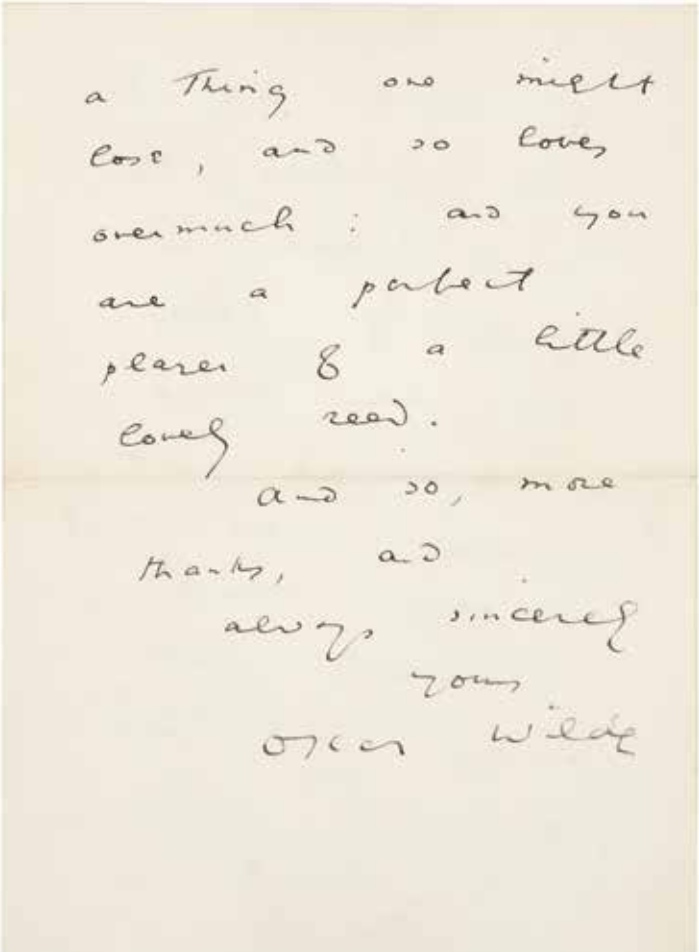
The remainder of the pages of this draft are in the collection of the William Andrews Clark Library, Los Angeles (no. 2446).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Oscar
Hotel de
l' Athenée
Rue Scribe

53



a Thing one might
lose, and so loves
overmuch: and you
are a perfect
player & a little
lovely reed.
and so, more
thanks, and
always, sincerely
yours
Oscar Wilde

54
WILDE (OSCAR)
Autograph letter signed ("Oscar Wilde") to Herbert Percy Horne ("My Dear Horne"), thanking him for the "...lovely little book...", and complementing him on his "...dainty delightful verse! The notes of passion so vivid and scarlet, and yet conveyed with such subtlety and fine reticence... touched with that sadness which is inseparable from modern art...", *4 pages on a bifolium, dust-staining, particularly on exposed folds, 8vo (167 x 122mm.)*, Tite Street, [date 2-7-91 written in pencil at head in later hand]; with a copy of Horne's *Diversi Colores*, Chiswick Press, 1891, *held in a brown morocco-backed solander box*

£4,000 - 6,000

'GIVES A PRECIOUSNESS TO BEAUTY, AS IF A THING ONE MIGHT LOSE': WILDE ON HORNE'S *DIVERSI COLORES*.

The recipient of our letter, Herbert Percy Horne (1864-1916) enjoyed a wide-range of interests – he was a poet, architect, typographer, designer, astute collector and antiquarian, and is perhaps best known as a respected art historian, in particular for his 1908 monograph on Sandro Botticelli. He was closely associated with Arthur Symons and the Rhymer's Club, and eventually settled in Florence, where he restored a Renaissance palazzo. The collection of verses, with a title-page designed by himself, that Wilde complements so effusively was Horne's only published poetry.

Wilde was introduced to Horne via the 'Century Guild', a group of 'fervent Ruskin-ites' (Matthew Sturgis, *Oscar: A Life*, 2018, p.337), based in Fitzroy Street that comprised Arthur Mackmurdo, Selwyn Image and Horne, then twenty-two years old. Wilde contributed an article on Keats to their small quarterly magazine and, as seen here, encouraged Horne's poetic ambitions, '...'Your poems are most charming', he declared. 'You combine very perfectly simplicity and strangeness'...' (Sturgis, p.337). In 1886 they also corresponded on the subject of a memorial for the boy-poet Thomas Chatterton.

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.484.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

55 •
HOLLAND (JOHN)
Cruciana. Illustrations of the Most Striking Aspects Under Which the Cross of Christ and Symbols Derived from It, have been contemplated by piety, superstition, imagination and taste, CONSTANCE WILDE'S COPY, *inscribed "Constance Wilde from Arthur Humphreys, July 1894" on the front free endpaper*, *frontispiece, 18 plates and illustrations, contemporary calf, g.e., upper joint neatly repaired, slipcase, 8vo,* Liverpool, D. Marples, 1835

£500 - 800

A book inscribed to Constance Wilde by Arthur L. Humphreys in July 1894, at a time when the two were very close. Humphreys (1865–1946), manager of Hatchard's bookshop and a publisher, was a friend of both Oscar and Constance. In this year he was working with Constance on a book of Wilde's aphorisms, for which she was making the selections. Richard Ellmann noted that at this time "Constance was clearly in love. She may have had a brief affair with Humphreys" but by the end of the summer their affections had cooled. In January 1895 the book, *Oscariana* was published in a limited edition, having been re-edited by Oscar.

Provenance: A.J.A. Symons (1900-1941), bookplate. Best known for his biographical study of Frederick Rolfe, *The Search for Corvo* (1934), Symons at the time of his death had been "working on a biography of Oscar Wilde and corresponded with many of the members of Wilde's circle who were still living at the time" (OAC website, in reference to the Symons Archive held at The William Andrews Clark Memorial Library).

56 •
WILDE (OSCAR)
Intentions...The Decay of Lying; Pen, Pencil and Poison; The Critic as Artist; The Truth of Masks, FIRST EDITION IN BOOK FORM, *one of 1500 copies, light toning, publisher's green cloth gilt by Ricketts, slightly cocked, extremities bumped, chemise and morocco-backed slipcase [Mason 341], 8vo,* James R. Osgood, McIlvaine, 1891

£400 - 600

Provenance: Stephen Coleridge (1854-1936), bookplate and ownership ink inscription dated 1891. Coleridge, artist and author, was the son of the first Lord Coleridge. He contributed a story to *The Woman's World* in 1888, and in a letter of December 1886 Wilde writes to Norman Forbes-Robertson "I will dine with pleasure with Stephen Coleridge on Sunday."

57 •
WILDE (OSCAR)
Intentions. Traduction, préface et notes de J. Joseph-Renaud, NUMBER 6 OF 11 COPIES *"numérotés et paraphés par l'editeur" ("no. 6, P.S.V.") on the colophon*, *half-title, portrait of the author, untrimmed, publisher's yellow wrappers, green cloth solander box with red gilt morocco spine label, 8vo,* Paris, P.V. Stock, 1905

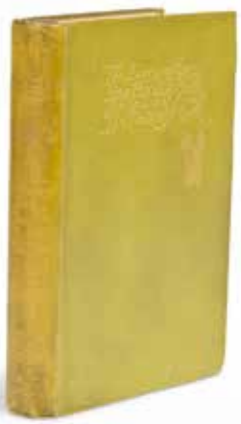
£1,000 - 1,500

58 •
WILDE (OSCAR)
Intentions... préface de Charles Grolleau, NUMBER 13 OF 3O COPIES *"sur Japon impérial"*, *translated into French by Hughes Rebell, half-title, photogravure portrait frontispiece by W. & D. Downey, title printed in red and black, early half crushed morocco, titled in gilt on spine, t.e.g., slipcase, 8vo,* Paris, Carrington Press, 1906

£500 - 700

Provenance: Purchased from G.F. Sims, 4 December 1980.

55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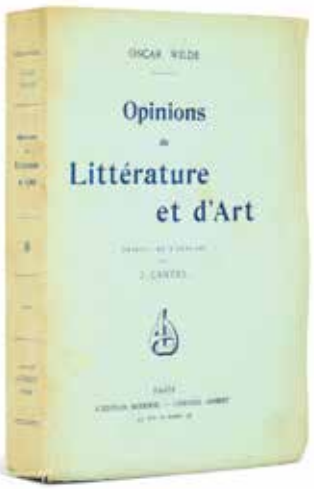

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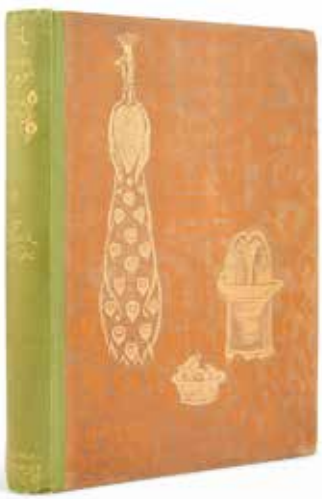

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61

59 •
WILDE (OSCAR)
Opinions de littérature de d'art. Traduit de l'anglais par J. Cantel, NUMBER 4 OF 5 COPIES "SUR PAPIER JAPON IMPERIAL", *signed on the justification page by the "administrateurs", frontispiece portrait, facsimile Wilde letter, a little spotting, uncut, publisher's printed wrappers, fleece-lined cloth solander box with red gilt morocco spine label, 8vo,* Paris, L'édition moderne - Libraire Ambert, [1914]

£1,000 - 1,500

ONE OF ONLY 5 COPIES ON JAPON IMPERIAL PAPER.

60 •
WILDE (OSCAR)
A House of Pomegranates, FIRST EDITION, [LIMITED TO 1000 COPIES], *4 plates and cover design by C. Ricketts and C.H. Shannon, illustrations in the text, decorative green endpapers, 4pp. pictorial prospectus loosely inserted, light spotting to a few pages, publisher's pictorial cloth gilt, lower cover unevenly stained and faded, green chemise and morocco-backed slipcase [Mason 347], 4to,* James R. Osgood, 1891

£500 - 800

61 •
WILDE - NEWSPAPERS
A collection of newspapers relating to Wilde's publications, trials, conviction and death, comprising:

(i) *The Pall Mall Gazette*, Vol. LII, No. 8156, 12 May 1891, "Mr. Oscar Wilde's 'Intentions'";

(ii) *The Times Weekly Edition*, Vol. XVII, No. 851, 15 April 1893, "Mr. Oscar Wilde's New Play";

(iii) *The Times Weekly Edition*, Vol. XIX, No. 953, 5 April 1895, "Trial of Lord Queensberry";

(iv) *The Times Weekly Edition*, Vol. XIX, No. 954, 12 April 1895, "Lord Queensberry Acquitted. Arrest of Mr. Oscar Wilde";

(v) *The Times Weekly Edition*, Vol. XIX, No. 955, 19 April 1895, "The Charge Against Oscar Wilde";

(vi)*The Times Weekly Edition*, Vol. XIX, No. 957, 3 May 1895, "The Trial of Oscar Wilde";

(vii) *The Times Weekly Edition*, Vol. XIX, No. 961, 31 May 1895, "Conviction of Oscar Wilde";

(viii) *The Times Weekly Edition*, Vol. XIX, No. 985, 15 November 1895, "The Affairs of Mr Oscar Wilde";

(ix) *The Times*, 1 December 1900, "Obituary" mentioning the death of Oscar Wilde;

all with some faint toning and light spotting, frayed edges and a few tears, folio 1891-1900; and several newspaper cuttings related to Wilde's bankruptcy and death (9)

£200 - 300

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

62
BEERBOHM (MAX)
Sketch of Oscar Wilde seated at a dinner table, with ?Richard Le Gallienne, *pencil, on paper, light spotting, remnants of mounting tabs on verso, held in chemise, and morocco-backed slipcase, image 200 x 322mm.,* [n.d.]

£1,000 - 2,000

AN UNFINISHED SKETCH OF OSCAR WILDE BY MAX BEERBOHM, from the collection of Sir William Rothenstein.

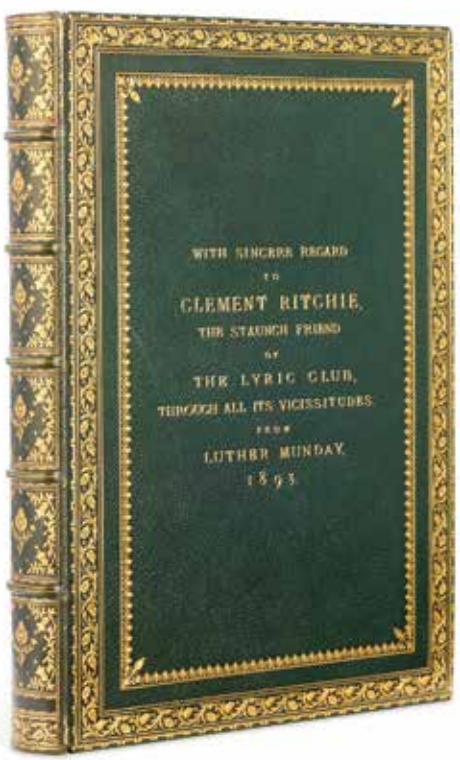
Oscar's dinner companion is not fully identifiable due to the sketchiness of the drawing, but is quite possibly the English author Richard Le Gallienne. "To Beerbohm, who shared with him a publisher — John Lane, co-founder with Elkin Mathews of The Bodley Head publishing house — Le Gallienne was a Wildean Mini-Me" (The New York Public Library, website), noting that in his copy of Le Gallienne's *Limited Editions, A Prose Fancy* (1893, held at Princeton University Library) Beerbohm "doodled unflattering caricatures throughout", one of which shows Le Gallienne holding a cigarette in his spindly fingers, similar to the figure's hand in our sketch. An alternative sitter would be William Rothenstein, another friend of Wilde, and a previous owner of the sketch.

Provenance: Lucy Dynevor, grand-daughter of Sir William Rothenstein; Sotheby's, 'The Rothenstein Collection', 26 November 2003, lot 3.

63
WILDE (OSCAR)
Autograph fair copy signed ("Oscar Wilde") and dated ("Jany. 91.") of the poem 'In The Garden', comprising three quatrains, beginning "The lily's withered chalice falls/ around its rod of dusty gold,/ and from the beech tree on the wold/ the last woodpigeon coos and calls...", and ending "...the roses lie upon the grass/ like little shreds of crimson silk...", *one page, numbered '39' top right corner in another hand, watermark 'J Whatman 1883', light dust-staining and discolouration around edges but otherwise in clean, fresh condition, g.e. three sides, folio (328 x 223mm.)*, [n.p.], January 1891, *housed in a green morocco solander box by Zaehnsdorf, elaborately tooled and lettered in gilt on upper cover 'With sincere regard to Clement Ritchie, the staunch friend of The Lyric Club, through all its vicissitudes. From Luther Munday, 1893'*

£6,000 - 8,000

62



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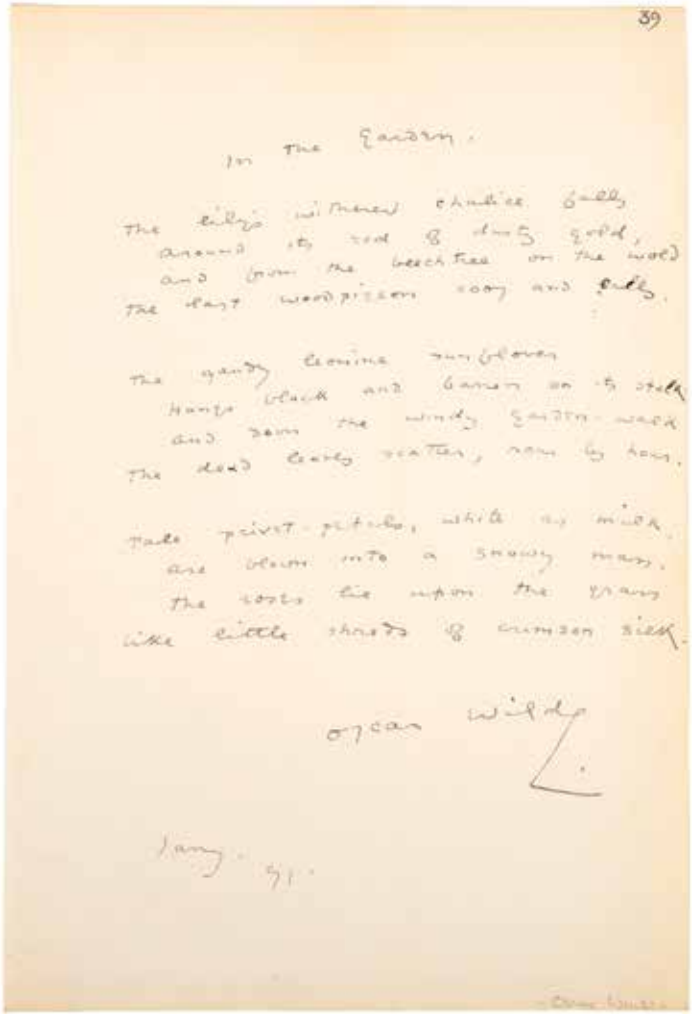


39

In the Garden.

The lily's withered chalice falls
around its rod of dusty gold,
and from the beech tree on the wold
the last woodpigeon coos and calls.

The gaudy leonine sunflower
Hangs black and barren on its stalk
and down the windy garden-walk
the dead leaves scatter, row by hour.

Pale privet-petals, white as milk,
are blown into a snowy mass,
the roses lie upon the grass
like little shreds of crimson silk.

Oscar Wilde

Jany. 91.

'THE GAUDY LEONINE SUNFLOWER/ HANGS BLACK AND BARREN ON ITS STALK': WILDE'S POEM COMPOSED 'TO ORDER' AND TAKEN FROM THE MEMBERS' BOOK OF THE LYRIC CLUB.

The lily and the sunflower are synonymous with Wilde and the aesthetic movement, and they are brought together here in this melancholic and beautiful poem about the end of autumn. Our poem was published under a title inspired by the French Impressionist painters, *Impressions: I. Le Jardin*, as one of two 'Impressions' (the other titled *La Mer*) in the Philadelphia magazine, *Our Continent*, on 15 February 1882 while Wilde was on his lecture tour of America. It was written, it was said at the time, on the promise of a guinea a line for a poem of twenty lines mentioning a lily and a sunflower: '...The terms, if reported accurately, were decidedly generous... Wilde was careful to keep to the bargain... but his poem runs to only twelve lines, not twenty...' (Jeremy Mason, *The Wildean*, No.64, January 2024, p.202). It was later published in 1888 as *Autumn* in the *St. Moritz Post* and in *Poems* (1908). After his trip to the United States, such was the craze for sunflowers whipped up by his visit that a sunflower was renamed for him in 1882 by an enterprising seedsman of Rhode Island, and it stimulated a similar craze in Britain.

Wilde was a frequent visitor to the Lyric Club until it was disbanded in 1893, and our poem is one of two he wrote in the members' book in January 1891. One, a 'Thames Nocturne' dedicated to the Club's secretary and manager, Luther Munday, is in the Beinecke Library (GEN MSS 275). The other, the present manuscript, was page 39 in the album and is preserved in a solander box created from the binding of the original album: '...Munday passed the guest book onto Clement Ritchie [the secretary of the committee]. The Club was disbanded in 1893, and the poem was removed. I was able to acquire the original binding from which the manuscript was taken and keep it together with Wilde's draft...' (Jeremy Mason, *Oscar Wilde: A Man for Our Times*, Bonhams catalogue, 2021, no.7, p.29). Luther Munday (1857-1922), was a theatrical producer and director and friend of the Wilde family. He acted as secretary of the Lyric Club from 1887-1893. A blank leaf reserved for the cartoonist 'Spy' (Leslie Ward) and signed by him is included in the papers accompanying the lot.

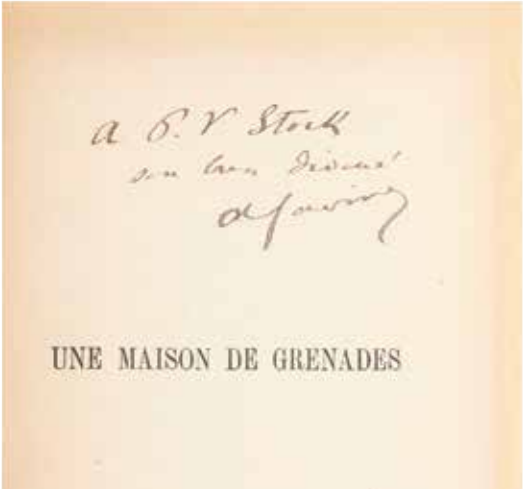
Provenance: Sotheby's, 20 July 1989, lot 151 (autograph leaf); the binding and remainder of the album purchased from a US dealer.

64 •
WILDE (OSCAR)
Une maison de Grenades, COPY NUMBER 1 OF 7 COPIES "*sur papier Hollande*" *numbered and initialled by the publisher*, *additionally inscribed by the translator (Albert Savine) to the publisher on the half-title, early cloth-backed marbled boards, gilt morocco spine label (some abrasions), original printed yellow wrappers bound in, t.e.g., others uncut, slipcase, 8vo,* Paris, P.V. Stock, 1911

£600 - 800

ONE OF SEVEN COPIES ON SPECIAL PAPER, THIS COPY INSCRIBED BY THE TRANSLATOR TO THE PUBLISHER.

Provenance: Bertram Rota Ltd, purchased July 1984.



64

65 •
WILDE (OSCAR)
The Birthday of the Infanta... With Illustrations by Alastair, ONE OF 100 COPIES *on Hollande Vane Gelder paper*, *from an overall edition of 113 copies, this copy number 5, 9 plates by Alastair [Hans Henning Voight], lacks errata slip (provided in facsimile), publisher's wrappers, later chemise and slipcase, 4to,* Paris, Black Sun Press, 1928

£500 - 800

65

66 •
WILDE'S COPY
MEREDITH (OWEN, *pseud. of* ROBERT BULWYER-LYTTON) Marah, OSCAR WILDE'S COPY, INSCRIBED "OSCAR WILDE, JULY 92" *on the verso of the half-title*, *and (in another hand) "O.W. from O.M." on the recto, publisher's white glazed boards gilt, red morocco gilt lettering spine label, t.e.g., soiled, corners bumped, maroon morocco-backed solander box, 8vo,* Longmans, Green and Co., 1892

£2,000 - 3,000

Oscar Wilde's copy of a book of poems written by Robert Bulwer-Lytton, 1st Earl of Lytton (1831-1891) to whom Wilde was to dedicate *Lady Windermere's Fan* when published in 1893. The dedication reads to "The Dear Memory of Robert Earl of Lytton, in Affection and Admiration".

As a statesman Lytton served as Viceroy of India between 1876 and 1880, but it was through his poetry (published under his pseudonym "Owen Meredith") and interest in the arts that he struck up a friendship with Wilde. In a letter to Lady Dorothy Nevill written shortly after Lytton's death in November 1891 Wilde wrote that "the death of poor dear Lytton has quite upset me. We had become during the last year very great friends, and I had seen him only a few days before he died, lying in Pauline Borghese's lovely room at the Embassy, and full of charm and grace and tenderness... He was a man of real artistic temperament... and he was most kind always to me". Wilde attended his funeral service at the English Church opposite the British Embassy in Paris on 28 November 1891.

Provenance: Bullock, '16, Tite Street, Chelsea. Catalogue of the Library of Valuable Books [Property of Oscar Wilde]', 24 April 1895, lot 55 (named item in group of 14 books).

66

67

67 •
WILDE'S COPY
QUILLOT (MAURICE) La Nihilisme sentimental. L'entrainté, NUMBER 9 OF 15 COPIES ON HOLLAND PAPER, OSCAR WILDE'S COPY, inscribed by the author "*ceci est l'exemplaire d'Oscar Wilde. Maurice Quillot*" *on the half-title, fore-edge and lower edge untrimmed, green buckram with facsimile signature of Wilde on the upper cover, and lettered on spine "Oscar Wilde's copy", slipcase, 8vo,* Paris, Perrin et Cie, 1892

£1,000 - 2,000

Bound especially for Oscar Wilde, purportedly to a design suggested by Wilde himself, of the special limited edition of Maurice Quillot's *L'entrainté*. Quillot (1870-1944) was a schoolmate of Pierre Louÿs, and close friend and supporter of André Gide, both of whom knew and supported Wilde.

Provenance: Robson catalogue, no. 97, 1915; Armand Godoy (1880-1964, Symbolist poet), book label; his sale, Hôtel Drouot, 12 October 1988, lot 187 ("Wilde fit relier le livre... selon son habitude"); Bernard Shapero, Oscar Wilde catalogue, 1989, item 154 ("Bound in the same style as Raynaud's Cornes du Faune, after Wilde's instructions"); Sotheby's, 14 December 1989, lot 74 ("bound to Wilde's instructions").

68 •
WILDE (OSCAR)
Salomé: drame en un acte, FIRST EDITION, [LIMITED TO 600 COPIES], AUTHOR'S PRESENTATION COPY TO STUART MERRILL, INSCRIBED "*à mon cher ami Stuart Merrill Oscar Wilde*" *on the front free endpaper*, *half-title, device by Félicien Rops on the title-page and colophon, later half morocco over marbled boards, t.e.g., original purple wrappers (faded) bound in, grey chemise and morocco-backed slipcase [Mason 348], small 4to,* Paris, Librairie de l'Art Indépendant, and London, Elkin Matthews, 1893; with 2 autograph letters signed by Stuart Merrill mentioning Wilde (see footnote) and an issue of *Adam International Review* containing an article by Merrill (4))

£15,000 - 25,000

A FINE ASSOCIATION COPY INSCRIBED BY WILDE TO THE AMERICAN SYMBOLIST POET STUART MERRILL, with letters on Wilde's imprisonment.

Merrill, who had first met Wilde in London in 1890, was the first of four French-speaking writers (alongside Adolphe Retté, Pierre Louÿs and Marcel Schwob) who Wilde charged with correcting his French, and making suggestions for revisions of the text of *Salomé*. In Paris in 1893 he lunched on several occasions with Wilde, in the company of André Gide, Aristide Bruant, Pierre Louÿs, and others, and continued his support for the author thereafter. He was manager of the Théâtre de l'Oeuvre at which, in 1896, 'Salomé' received its first public performance.

Wilde's play 'Salomé' had been rehearsed during June 1892 for production at the Palace Theatre in London, with Sarah Bernhardt in the title role. However, the Lord Chamberlain refused a licence owing to the representation of Biblical characters on the public stage, and it was therefore decided to move the premiere to Paris. "Wilde went ahead with plans to publish his play whether or not it could be staged. The title-page was to name the Librairie de l'Art Indépendant in Paris along with Elkin Mathews & John Lane in London as joint publishers... It was defiantly published in February 1893. Wilde said he had it bound in 'Tyrian purple' wrappers to go with Alfred Douglas's gilt hair" (Richard Ellmann, *Oscar Wilde*, 1987, p.353).

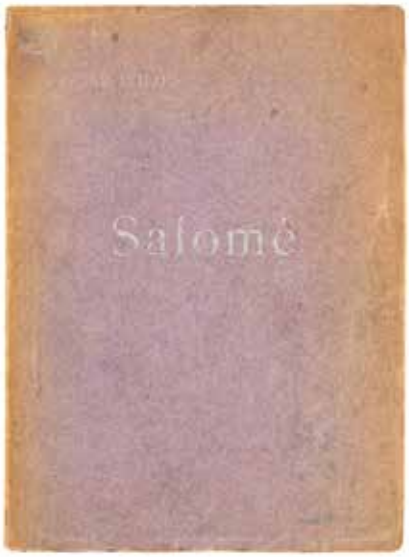
After Oscar's trial Merrill was instrumental in organising (with little success) a petition in France to call for clemency for Wilde. In the undated letter, of four pages, he remarks that there is "rien de neuf dans l'affaire Wilde", but that the petition had been launched that day by his collaborator Léon Deschamps, and that they hoped to obtain the signatures of Zola, Daudet, de Goncourt, Sardou and others. He also provides a draft of an open letter to be sent to Queen Victoria, and to be signed by those "au nom de l'humanité et de l'art".

The second letter, dated 7 December 1895, is to an unnamed recipient and runs to almost eight pages. Merrill is "heureux de vous annoncer que vous n'aurez pas à signer la petition: Oscar Wilde doit être transféré de Wormwood Scrubs à une nouvelle prison où il s'occupera de travaux de jardinage et où - enfin! - il aura la liberté d'écrire. Sa vie est donc sauve [sic] ainsi que sa raison... Cette tête, qu'il s'agissait de sauver, a conçu non seulement Dorian Gray, mais des délicieux poèmes, des essais de la plus altière ironie, de tendres contes d'enfants et quelques comédies d'un joli marivaudage."

Provenance: The book, Stuart Merrill (1863-1915), gift inscription from the author; the undated letter, Lyon and Turnbull, 23 June 2021, lot 204; the 7 December 1895 letter, Harold 'Alan' Alexander Clodd (1918-2002), Irish publisher, book collector, and dealer; 'The Alan Clodd Library', Maggs Bros., catalogue 1425, item 212.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

68



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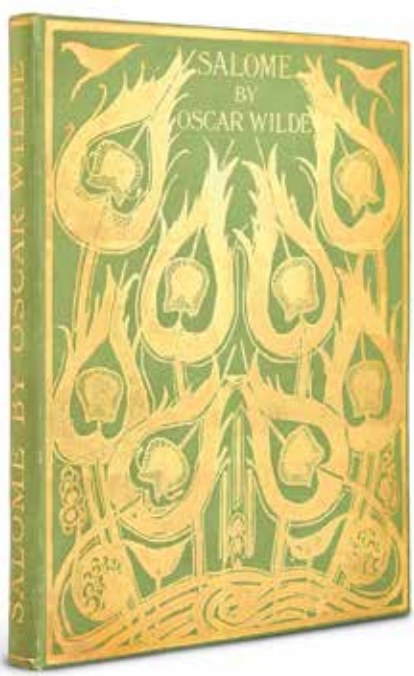


71

69 •
WILDE (OSCAR)
Salomé: drame en un acte, FIRST EDITION, [LIMITED TO 600 COPIES], WITH 2-PAGE MANUSCRIPT BY PIERRE LOUŸS *loosely inserted [see footnote], half-title, publisher's purple wrappers lettered in silver, faded, chemise and morocco-backed cloth slip-case [Mason 348], 8vo,* Paris, Librairie de l'Art Indépendant and London, Elkin Mathews and John Lane, 1893

£2,000 - 3,000

The friendship between Wilde and Pierre Louÿs was brief and turbulent. They first met in 1891 though Stuart Merrill. Shortly afterwards Wilde sent Louÿs the manuscript of *Salomé* asking for his opinions. Louys replied with his corrections and suggestions. However, when Wilde subsequently dedicated the play "To my Friend/Pierre Louÿs" Louÿs was deeply perturbed, and was later to distance himself from Wilde during the Queensberry trial.

The additional manuscript by Louÿs is for his unfinished drama *Hansel et Gretel*, the text of which differs from the fragment published in his *Oeuvres complètes* (Louÿs, *Oeuvres complètes*, vol.12, 1973, pp.105-106).

Provenance: Bloomsbury Auctions, 5 May 2012, lot 245.

70 •
WILDE (OSCAR)
Salomé: drame en un acte, FIRST EDITION [LIMITED TO 600 COPIES], *half-title, title vignette (repeated on colophon) by Felicien Rops, ink ownership inscriptions and note by the early owner on title, preliminary leaves and wrapper, a copy of a painting of Salome pasted on the front free endpaper, and a pictorial invitation to a "Smoking Evening" to be held on 24 January 1891 at the Royal Society of British Artists pasted inside lower cover (now loose), contemporary black morocco stamped in gilt (title on upper cover; early owner name on lower), g.e., publisher's purple upper wrapper bound in, spine and hinges crudely repaired, upper hinge cracked [Mason 348], 8vo,* Paris, Librairie de l'Art Indépendant, and London, Elkin Matthews and John Lane, 1893

£400 - 600

The first edition of *Salomé* was published in an edition of only 600 copies. The previous year Sarah Bernhardt had been in rehearsals in London for the first performance, before the production was halted by the Lord Chamberlain.

Provenance: Neville Lynn (1869-1933), ownership inscriptions and notes dated April, May and August 1893.

71 •
WILDE (OSCAR)
Salome. A Tragedy in One Act... With Sixteen Drawings by Aubrey Beardsley, *half-title, 16 plates (including titles) after Beardsley printed on Japanese vellum, light off-setting from plate to facing page, publisher's green pictorial green cloth with design by Beardsley on upper cover, t.e.g., mauve chemise and morocco-backed slipcase tooled in gilt on spine (slightly rubbed) [Mason 355], small 4to,* John Lane, the Bodley Head, 1907 [but September 1906]

£600 - 800

Provenance: Frederic Spiegelberg; J.O. Edwards, bookplates; Bonhams, 20 March 2024, lot 59.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

72 •
LOUŸS (PIERRE, *translator*)
LUCIAN OF SAMOSATA. Scenes de la vie des courtisanes, ONE OF 500 COPIES, PRESENTATION COPY FROM PIERRE LOUŸS TO FELICIEN ROPS, INSCRIBED *on front free endpaper "à Felicien Rops hommage de respectueuse amitié Pierre Louÿs", with two letters by Louÿs to unknown recipients tipped in, later red morocco binding with teal inlays and ornate gilt geometrical design by O. Herbosch & H. Puylaert, teal morocco gilt doublures, t.e.g, slipcase, 12mo,* Paris, [Librairie de l'Art Indépendent], 1894

£500 - 700

73
WILDE (OSCAR) - THEATRE PROGRAMMES
TOULOUSE LAUTREC (HENRI DE) Programme for 'Raphaël' by Romain Coolus and 'Salomé' by Oscar Wilde, *lithograph, on buff wove paper from the theatre programme edition of unknown size [Delteil 195], 355 x 555mm.,* Paris, Théâtre de l'Oeuvre, 1896; together with two 1912 Theatre Du Chatelet booklet-programmes for 'Salome' (3)

£1,000 - 2,000

Henri de Toulouse-Lautrec's program for a double bill of 'Salomé' and 'Raphaël', by the French playwright Romain Coolus, includes cast lists as well as portraits of the two authors.

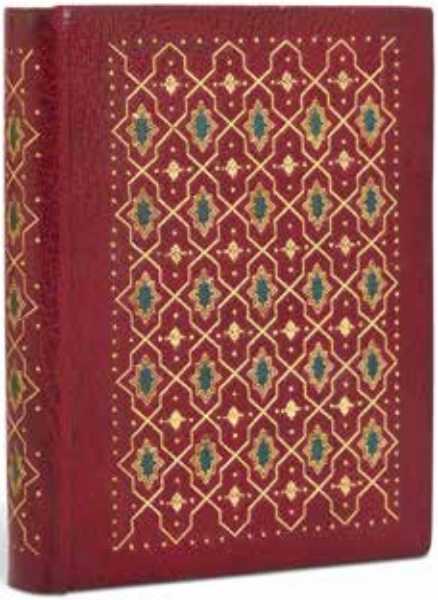
The stage manager for this production was none other than Stuart Merrill, who had proof-read the draft of *Salomé*. Amongst the attendants of opening night were Aubrey Beardsley and the Decadent poet Ernest Dowson. Dowson wrote to Constance Wilde that it was a "triumphant performance.", with Wilde himself feeling that the positive reception modified the attitude of the prison officials towards him whilst in Reading Gaol. (Jeremy Mason, *Oscar Wilde: A Man for Our Times*, Bonhams catalogue, 2021, no.76, p.56)

74 •
WILDE (OSCAR) - FRENCH DESIGNER BINDING
Salomé. Drame en un acte, *limited to 1078 copies, this copy 975, title printed in red and black, woodcut frontispiece (printed in red and black), 2 plates and illustrations after designs by Louis Jou,* FULL VELLUM BY GEORGES MERCIER *(stamped "G. Mercier ss. de son père - 1927" inside upper cover), upper cover with full-page black and coloured ink image of a dancing Salomé by Louis Jou, lower cover with central monogram "H.L" (signed in smaller letters "L.[ouis] J.[ou]") and basket of fruit in red and black ink, lettered on spine with author and title, publisher's wrappers bound in, marbled paper chemise and slipcase, 8vo,* Paris, Georges Crès et Cie., 1917

£1,000 - 1,500

Bound in vellum by designer binder Georges Mercier, who took over his father Émile-Philippe Mercier's studio in 1910, with a large ink illustration of Salomé on the upper cover by Louis Jou (signed "L.J." on the lower cover), who provided the woodcut illustrations to this edition.

Provenance: Pierre Hollier Larousse (1878-1959), French grammarian, lexicographer and encyclopaedist, bookplate and monogram "H.L." on lower cover of binding.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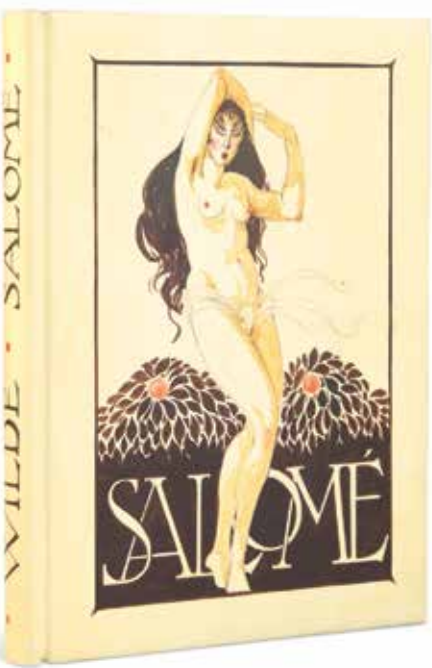

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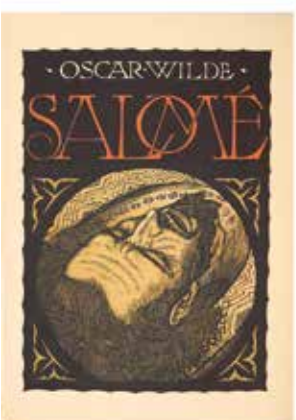


78

75 •
BEARDSLEY (AUBREY)
A Portfolio of Aubrey Beardsley's Drawings Illustrating "Salome", *17 plates on Japanese vellum, light browning, loose as issued in publisher's half vellum portfolio, gilt lettering on upper cover, rubbed with some soiling [cf. Mason 356], folio,* [John Lane, 1920]--JONSON (BEN) Volpone: or The Foxe, *number 312 of 1000 copies, unopened in publisher's cloth gilt designed by Beardsley, small folio,* New York, John Lane, 1898 (2)

£400 - 600

76 •
WILDE (OSCAR) - MANUEL ORAZI
Salomé. Drame en un Acte... Illustrations de Manuel Orazi, NUMBER 101 OF 125 COPIES "*Exemplaires de Sociétaires*" *from an overall edition of 150 copies*, *half-title, title printed in red and black, frontispiece and 25 colour-printed wood-engraved "Art Deco-style" illustrations by Pierre Bouchet after Manuel Orazi, some light spotting, contemporary blind-stamped dark green morocco (possibly by Charles Meunier), the upper cover blind-stamped with a design of dancing Salomé (after Orazi's illustration on p.60), gilt lettering on spine, slipcase, 4to,* [Paris], Société des Amis du Livre Moderne, 1930

£1,500 - 2,500

Provenance: Robert J. Rolo, with his name printed on the limitation page, as a member of the Société des Amis du Livre Moderne; Christie's, 'Printed Books Including French Literature from the Library of Robert Rolo of Alexandria', 15 October 1993, lot 60.

77 •
WILDE (OSCAR) - ALMERY LOBEL-RICHE
Salomé, ONE OF 90 COPIES WITH THE PLATES IN 2 STATES, *from an overall edition of 185 copies, this copy number 116, 20 etched plates by Alméry Lobel-Riche, early red half morocco over marbled boards, gilt morocco spine labels, t.e.g., original wrappers bound in, slipcase, large 4to,* [Paris, Devambez, 1930]

£600 - 800

78 •
WILDE (OSCAR) - LOUIS JOU
Salomé, NUMBER 146 OF 150 COPIES, ORIGINAL WATERCOLOUR DESIGN BY JOU FOR THE UPPER WRAPPER, *loosely inserted together with 2 autograph letters signed ("Louis Jou", and "Jou") to Madame Esteve (dated 9 January 1930 and 23 October 1931, one with large illustration, together with an additional sketch of a child, Jean Esteve), text printed in red and black with gilt decoration, plates, illustrations and typography by Louis Jou, full vellum with hand-painted panel decoration in colours and gilt on sides, spine titled in ink, original pictorial wrappers bound in, marbled chemise and matching morocco-lipped slipcase (one edge split), small folio,* [Paris], les Médecins bibliophiles, 1932; with 3 catalogues relating to Jou, and a 1927 edition of Gide's *Les nourritures terrestres* with woodcut illustrations by Jou (5)

£1,500 - 3,000

A fine copy of *Salomé* with illustrations by Louis Jou (1881-1968), including an original design by Jou for the upper wrapper and two autograph letters by him.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

79

80

79 •
WILDE (OSCAR) - CORNEILLE
Salomé, NUMBER X OF XX "EDITION EXCEPTIONELLE" COPIES, SIGNED BY THE ARTIST ON THE COLOPHON AND WITH THE PLATES SIGNED, *13 tipped-in colour serigraph plates by Corneille (one loose, as issued) and one other full-page illustration, publisher's pictorial red cloth and slipcase, large 4to,* Amsterdam, Nicol Koster and Vincent Vlasblom, 2001

£300 - 500

80
DOUGLAS (LORD ALFRED)
Portrait photograph of Lord Alfred Douglas, by Cameron Studio, SIGNED BY THE SITTER *("Alfred Douglas", and in a different hand "à 23 ans") on the image*, *platinum print, mounted on card, light crease at lower right corner, image 244 x 192mm.,* [c.1893]

£1,000 - 2,000

A striking portrait of Bosie whilst at Oxford, aged 23. Douglas chose a copy of this image to give to André Gide in 1896. It is reproduced as a plate in Douglas' 1929 autobiography.

81

81
WILDE - PHOTOGRAPHY
Six original photographs relating to the first production and cast of 'Lady Windermere's Fan' (1892) by Alfred Ellis, together with a cabinet photograph by Ellis of the first Haymarket performance of 'An Ideal Husband' (1895), and a photo postcard of the actress Lily Hanbury, *all but the last albumen prints, mounted on cabinet cards, held in a purple chemise and purple morocco-backed slipcase, cards approximately 170 x 110mm.*

£1,500 - 2,500

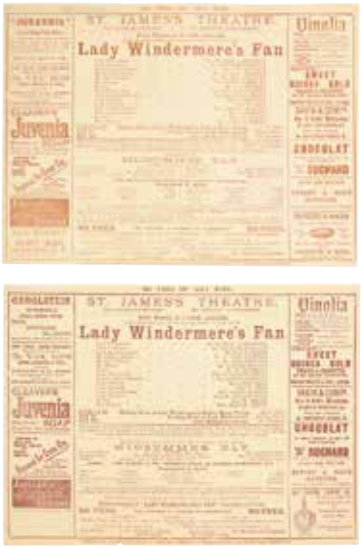
RARE PHOTOGRAPHS OF THE FIRST PRODUCTION AND CAST OF 'LADY WINDERMERE'S FAN'.

Images include: 'Miss Marion Terry & Mr. George Alexander in '"Lady Windermere's Fan"' by Ellis; 'Miss Marion Terry in "Lady Windermere's Fan"' by Ellis; Marion Terry in the same, by Ellis & Walery (2); 'Mr. George Alexander' by Ellis; George Alexander as Lord Windermere, Ben Webster as Mr Cecil Graham, A. Vane-Tempest as Mr Dumby, J. Nutcombe Gould as Lord Darlington and H. H. Vincent as Lord Augustus Lorton by Ellis & Walery; probably Ben Webster and a female cast-member, believed also in 'Lady Windermere's Fan', by Ellis & Walery.

Also included is an image of the first production of 'An Ideal Husband, Haymarket Theatre' by Alfred Ellis, showing Lewis Waller and Julia Neilson in the roles of Sir Robert and Lady Chiltern.

The first performance of 'Lady Windermere's Fan' was held at St. James's Theatre on 20 February 1892, thereafter running until 29 July, followed by a tour of the regions, and a return to London on 31 October. "Frank Harris's memory of the first night was that the house was not only brilliant and fashionable but also intellectually distinguished... The audience loved the play from the very first exchanges" (Matthew Sturgis, *Oscar: A Life*, 2018). At the curtain call the audience saluted the cast three times prior to calling for Wilde to give a speech, which he duly did, thanking "George Alexander for the 'admirable completeness' of the production, and to praise the entire company for the 'infinite care' they have taken in turning his 'sketch' into a 'finished picture'" (idem).

82



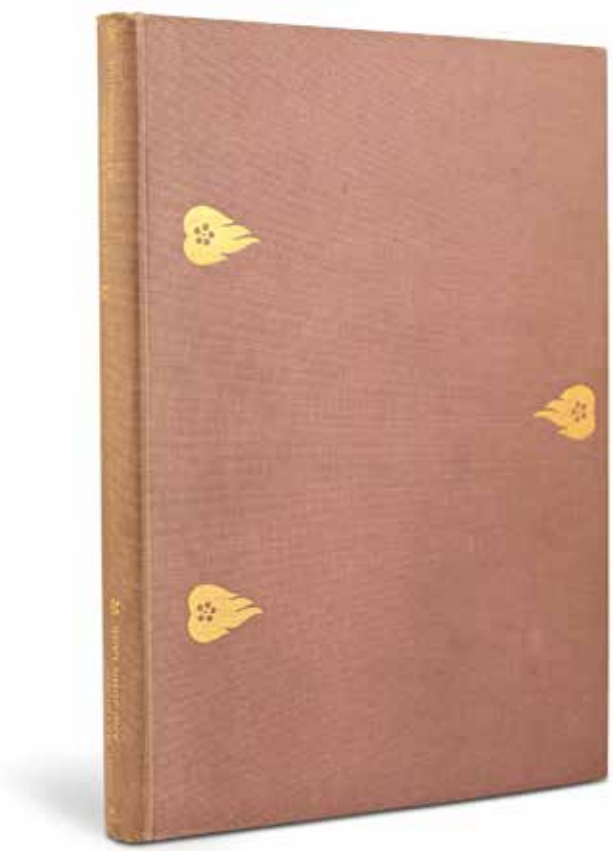
82

82 •
WILDE - THEATRE PROGRAMMES
Theatre programme for the first production of 'Lady Windermere's Fan', St. James's Theatre, London, G. Harmsworth & Co., 1892; idem, *slightly different adverts*, G. Harmsworth & Co., 1892, *pictorial printed sheets with full colour illustration of a Beefeater on upper cover, folded twice to form a three-panel brochure, faint toning, small tears to folds in lower margin, 210 x 280mm.*--J. Pitt Hardacre's Tour with Oscar Wilde's Celebrated Play Lady Windermere's Fan, *four pages of reviews, pictorial wrappers, faint toning, 270 x 210mm.,* 1892; together with two early twentieth century programmes for 'Lady Windermere's Fan' at St James's Theatre (5)

£700 - 900

The play opened at St. James's Theatre on 20 February 1892, starring George Alexander as Lord Windermere, Marion Terry as Mrs Erlynne and Lily Hanbury as Lady Windermere. It ran until 29 July, then briefly toured and later returned to London on 31 October, continuing until 30 November. It ran for 197 performances in total.

Comparison with the British Library copy from the opening night (Add MS 81771) suggests ours is not from the earliest performances since by April 15 the running order had been altered to include Walter Frith's one-act 'Midsummer Day' as a curtain-raiser. The cast list confirms another change, with Winifred Emery taking over the role of Lady Windermere.



83

83 •
WILDE (OSCAR)
Lady Windermere's Fan. A Play About a Good Woman, FIRST EDITION, [LIMITED TO 500 COPIES], *16-page publisher's catalogue at end (September 1893), publisher's decorative salmon pink cloth gilt designed by Charles Shannon, slightly dulled and a little wear at spine extremities but a good copy, chemise and morocco-backed slipcase [Mason 357], 4to,* Elkin Matthews and John Lane, 1893

£1,000 - 2,000

First performed on 20 February 1892, the play was first published in the following year in its distinctive salmon pink covers designed by Charles Shannon.

Provenance: Arthur Nathan, bookplate dated 1901; Sotheby's, 13 December 1971, lot 294.

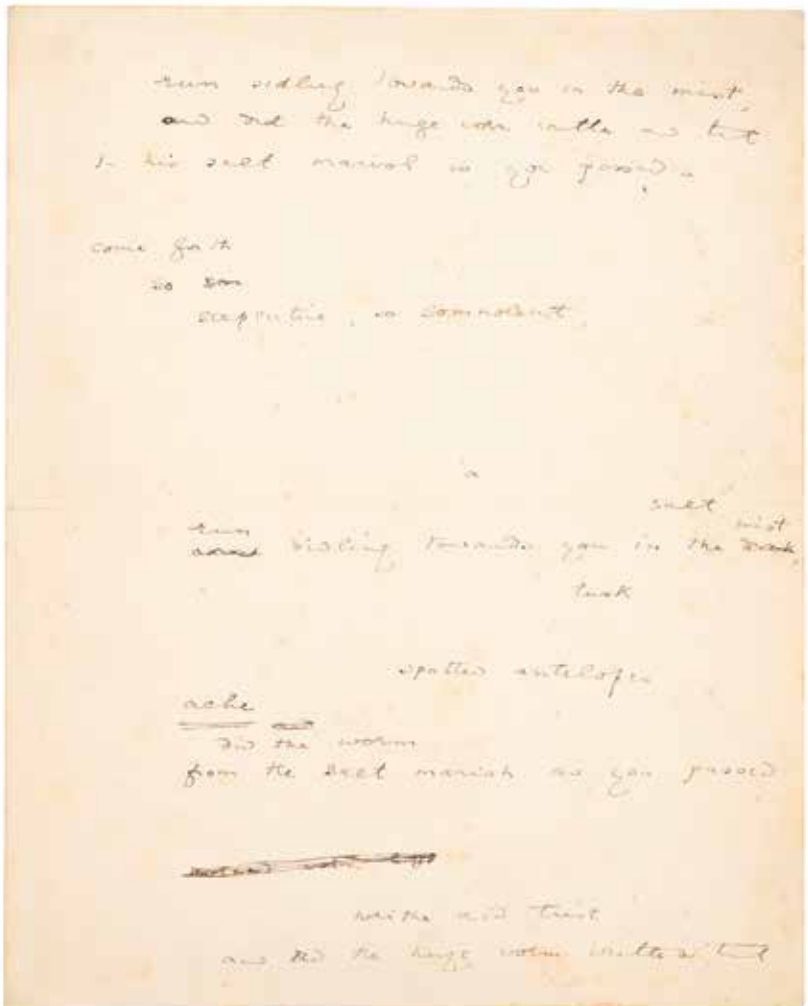
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

84
PHOTOGRAPHS - BERNHARDT, ETC.
Cabinet photographs of Sarah Bernhardt (4), Mary Anderson (2), Lillie Langtry, Helena Modjeska, Henry Irving, John Ruskin, Lord Ronald Gower and Baron Edward Carson, by Napoleon Sarony (3), Felix Nadar (3), and others, *mostly albumen silver prints mounted on original cabinet cards, one carte-de-visite (Modjeska), good tonal range, some faint toning and spotting (one pinprick hole in margin), cabinet cards approximately 170 x 110mm., together in a morocco-backed slipcase,* 1880-1890s (12)

£2,000 - 3,000

Includes: Sarah Bernhardt by Sarony (1880), in title role of 'Fédora' (1882) and as Lady Macbeth by Nadar (1884), and as Doña Sol in 'Hernani' after Nadar (c.1877); Mary Anderson by Sarony (1880s), and after Sarony by Newsboy (1880s); Lillie Langtry as Rosalind in 'As You Like It' by Sarony (1882); Helena Modjeska by Sarony (1880s); Henry Irving by Lock & Whitfield (c.1880s); Lord Ronald Gower by Negretti and Zambra (1887); Baron Edward Henry Carson by Lafayette Ltd (1890s).

The photographs depict celebrated actresses within Wilde's circle, such as Sarah Bernhardt, the French tragedienne for whom Wilde wrote *Salomé*; Mary Anderson, an American star of the London stage whose performances Wilde reviewed and praised; Lillie Langtry, 'The Jersey Lily' of whom Wilde was an early supporter. Others include the Polish Shakespearean actress Helena Modjeska and Henry Irving, the actor-manager of the Lyceum Theatre. Beyond the theatre subjects include Lord Ronald Gower, a sculptor sometimes cited as having inspired the character of Lord Henry Wotton in *The Picture of Dorian Gray*, and Edward Henry Carson, who later led the prosecution in Wilde's trials.



85
WILDE (OSCAR)
One page of Wilde's autograph working manuscript of his poem 'The Sphinx', a series of drafts of three lines of one verse, beginning "... run sidling towards you in the mist..." and ending "...and did the huge worm writhe & twist...", *one page on a bifolium, in black ink, some fifteen lines in all, with various deletions and amendments, watermark of De la Rue & Co, London, light dust-staining, spotting and marks, creased at folds, 4to (257 x 201mm.),* [n.d. but c.1889]

£6,000 - 10,000

'AND DID THE HUGE WORM WRITHE & TWIST/ IN HIS SALT MARSH AS YOU PASSED': WILDE'S WORKING DRAFT OF HIS FINEST DECADENT POEM, 'THE SPHINX'.

Wilde's strange and exotic long poem, about a young man who questions the Sphinx in detail about her sexual adventures, before finally renouncing her attractions in disgust and turning to his crucifix, was published as an édition de luxe in 1894. It was the result of twenty years of labour, dating from his student days at Oxford. The work did not enjoy critical acclaim at the time but is now generally recognised as his finest 'Decadent' poem, written under the influence of the French Decadent movement poets such as Huysmans, Baudelaire, and Flaubert.

It is a poem '...rich in jewelled polysyllables, monstrous images, erotic suggestion and recondite reference... a poem dominated by strange and sonorous words...' (Matthew Sturgis, *Oscar: A Life*, 2018, p.282). Our manuscript reveals Wilde's meticulous creative process as he tries out and discards certain words and phrases. It bears several differences to the final published version: "run sidling towards you in the mist/ and did the huge worm writhe and twist/ in his salt marsh as you passed" became 'Come sidling towards you in the mist? Did gilt-scaled dragons writhe and twist/ with passion as you passed them by' in the final text.

Provenance: Sotheby's, 'Oscar Wilde', 29 October 2004, lot 56.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

88

86

86 •
WILDE (OSCAR)
The Sphinx, FIRST EDITION, LIMITED TO 200 COPIES, *printed in green, red and black, 10 large illustrations and other decorations by Charles Ricketts, light toning, publisher's pictorial vellum gilt after a design by Ricketts, light soiling, chemise and morocco-backed slipcase, gilt lettered on spine [Mason 361], 4to (220 x 173mm.),* Elkin Mathews and John Lane, 1894

£2,000 - 4,000

87 •
WILDE (OSCAR) - ALASTAIR
The Sphinx... Illustrated by Alastair, LIMITED TO 1000 COPIES, *introduction by Robert Ross, 12 colour plates and cover design by Alastair [Hans Henning von Voigt], tissue guards, publisher's pictorial cloth gilt, t.e.g., light soiling, chemise and morocco-backed slipcase,* 1920--PREVOST (ANTOINE FRANCOISE) Manon Lescaut... Introduction by Arthur Symons, *limited to 1850 copies, 11 colour plates by Alastair, tissue guards, publisher's cloth, dust-jacket (rebacked preserving spine, some spotting),* 1928, John Lane, The Bodley Head, *4to* (2)

£200 - 400

87

88 •
WILDE - THEATRE PROGRAMMES
Theatre programme for the first production of 'A Woman of No Importance', Theatre Royal, Haymarket, London, *4 pages, chromolithographed and gilt, minor soiling, creased, 160 x 190mm.,* G. Harmsworth & Co., May 1892; together with other theatre programmes and ephemera (5)

£300 - 500

89 •
WILDE (OSCAR)
A Woman of No Importance, FIRST EDITION, [LIMITED TO 500 COPIES], *publisher's decorative lilac cloth gilt designed by Charles Shannon, spine ends turned and slightly frayed, uneven fading, slipcase [Mason 364], 4to,* John Lane, 1894

£1,000 - 2,000

Provenance: Clarence Bicknell, ownership inscription on front free endpaper. Bicknell (1842-1918) was an archaeologist and botanist, whose publications included *Flora of Bordighera and San Remo* (1896). A postcard of San Remo, posted in 1943 to one of his nephew's family is loosely inserted.

89

90 •
WILDE (OSCAR)
A Woman of No Importance, FIRST EDITION, ONE OF 50 COPIES ON HAND-MADE PAPER, *endpapers toned, unopened, publisher's buckram gilt designed by Charles Shannon, uneven soiling, spine darkened with small ink mark to lower extremity, slipcase [Mason 365], 4to,* John Lane, 1894

£1,500 - 2,500

91
WILDE (OSCAR)
Autograph note signed ("Oscar Wilde") to an unknown recipient, "Alas! Again -/ I am in Paris -/ I wish I could/ dine with you.", *one page on lined paper, dust-staining and marks, rust-stain from old paper clip, creased at folds, 8vo (212 x 131mm.),* Hôtel des Deux Mondes, Paris, [n.d., but probably spring 1894]

£3,000 - 5,000

'ALAS! AGAIN I AM IN PARIS': OSCAR SENDS A TELEGRAM FROM PARIS.

In a note accompanying this lot, Jeremy Mason suggests that this is likely to be the text of a telegram dating from the spring of 1894. In the space of a few months, Wilde visited Paris twice, apparently staying at the Hôtel des Deux Mondes both times. In March, Wilde and Bosie stayed there for eight days, a period of reconciliation encouraged, extraordinarily, by Constance who hated seeing her husband be unkind to anyone: '...and over a dinner of mingled tears and champagne the old passion was renewed with all its old force – and with all its old extravagance too. Wilde calculated that their eight days together in Paris cost him nearly £150. Constance understood too late what she had done...' (Matthew Sturgis, *Oscar: A Life*, 2018, p.501). The second visit came at the end of April 1894. Bosie had been despatched to Florence by his furious family and Wilde took the opportunity to join him, travelling via Paris to cover his tracks. On the 26th April, Wilde wrote to William Rothenstein (*Letters*, p.591) announcing that he is off to Paris the following day and he wrote again to the artist on 6 May on the letterhead of the Hôtel des Deux Mondes. Sir Edmund Backhouse in his memoir *The Dead Past* recalled seeing Wilde and Bosie at the hotel in May 1894 when he was staying there with the actor Henry Stanford but, as Bosie was already in Florence, he may have been mistaken or if he did see them together, perhaps muddled the dates. Our note is apparently unpublished.

92
WILDE (OSCAR)
Autograph epigram of four lines, beginning "It is only the Gods who taste of death...", and ending "...Nero and Narcissus are always with us", *one page, paper with feint blue lines, with amendments, struck through with pencil and pencil marks erased, dust-staining, stained at left side, window mounted in paper mount, 50 x 198mm.*, [n.p., n.d. but c.1894]; with a limited edition facsimile of *The Chameleon* (2)

£2,000 - 3,000

'NERO AND NARCISSUS ARE ALWAYS WITH US': WILDE'S AUTOGRAPH EPIGRAM FROM THE COLLECTION THAT PLAYED AN INFAMOUS ROLE IN HIS TRIAL AND IMPRISONMENT.

In 1894, as a favour to Lord Alfred Douglas, Wilde contributed a selection of 'paradoxes' originally intended for the *Saturday Review*, to Bosie's Oxford journal *The Chameleon*, a short-lived undergraduate magazine which was founded to promote 'Uranian' themes. Titled *Phrases and Philosophies for the Use of the Young*, there were thirty-five in all, of which ours is the thirtieth. The first and only issue of the magazine, published in December 1894, also included two poems by Douglas, one of which famously referred to homosexuality as 'the love that dare not speak its name', and a controversial story about a young boy seduced by a priest, *The Priest and the Acolyte*, written by the editor John Francis Bloxam.

Wilde's contribution was clearly much less contentious but, six months later, in May 1895, the journal was produced at his first trial as an example of his moral turpitude and formed part of the Crown's charge against him. In his summing up the judge, Sir Arthur Charles, commented of *Phrases and Philosophies for the Use of the Young* that '...some are amusing, some cynical, and some of them – if his lordship might be allowed to criticize – silly; but wicked, no, not wicked in the sense of the wickedness which it was sought to bring home to Wilde...' (Mason, p.20). The jury, however, had seen the context in which they were published and were already prejudiced against him. Wilde wrote of the incident in *De Profundis*: '...I am called upon to defend your friend's prose and your own verse. The former I cannot palliate: the latter I, loyal to the bitter extreme, to your youthful literature as to your youthful life, do very strongly defend, and will not hear of your being a writer of indecencies. But I go to prison, all the same, for your friend's undergraduate magazine and the 'Love that dares not tell its name'...'. *Phrases and Philosophies for the Use of the Young* was privately printed in 1903 with head and tail-pieces by Aubrey Beardsley.

A facsimile copy of *The Chameleon*, published by the Eighteen Nineties Society in 1978, is included in the lot. It is one of the 50 copies printed on Velin d'Arches paper, signed by H. Montgomery Hyde and Timothy d'Arch Smith.

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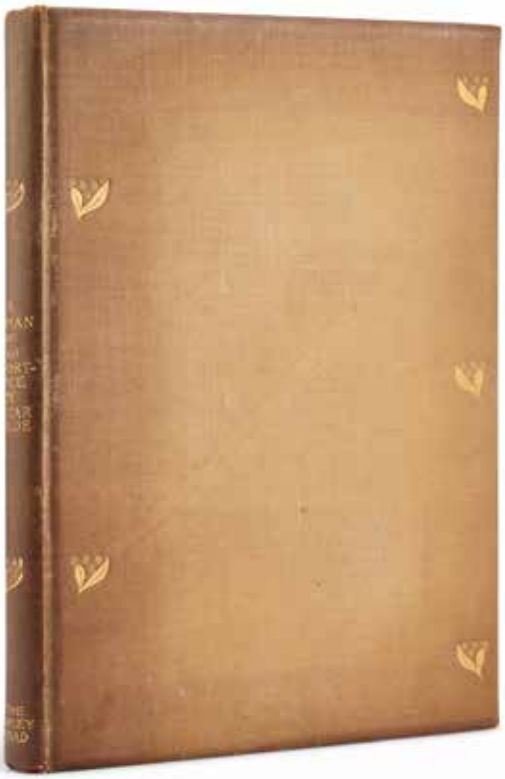

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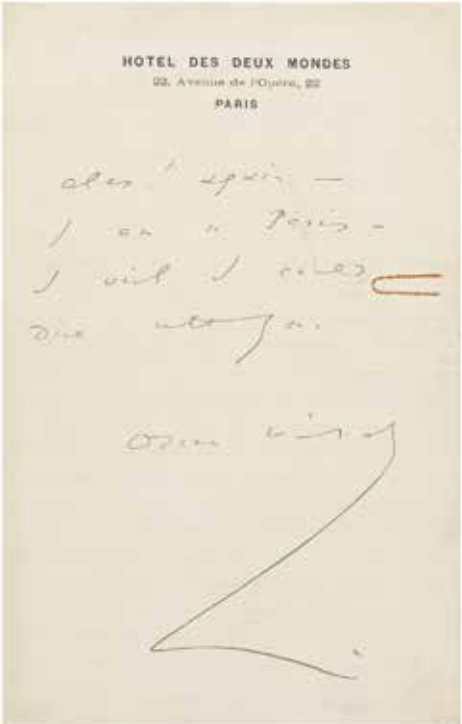
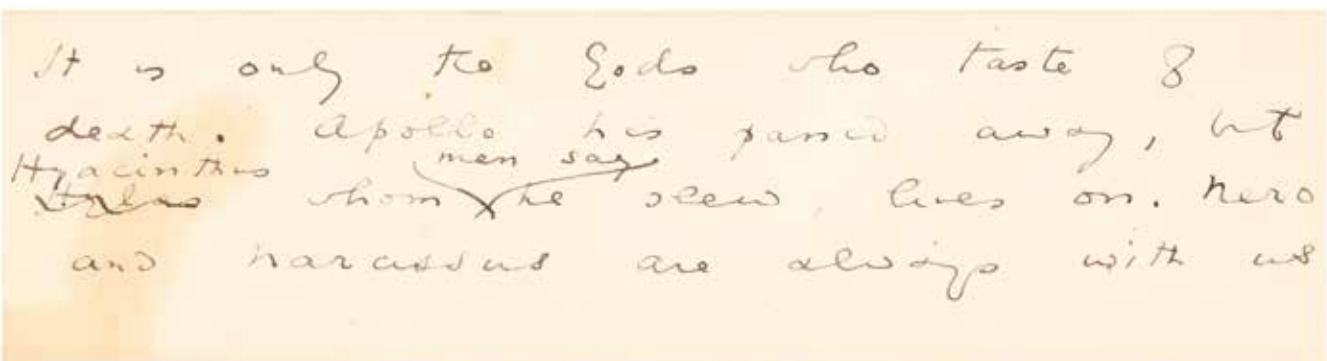


HOTEL DES DEUX MONDES
22, Avenue de l'Opéra, 22
PARIS

91



It is only the Gods who taste of death. Apollo has passed away, but men say Hyacinthus whom he slew, lives on. Hero and Narcissus are always with us

92

93

93 •
WILDE - THEATRE PROGRAMMES
Theatre programme for the first production of 'An Ideal Husband', Theatre Royal, Haymarket, 13 February 1895, *4 pages, annotated in ink "Feb 13 1895", chromolithographed and gilt, faint toning, 160 x 190mm.,* G. Harmsworth & Co., 1895; 'An Ideal Husband', Criterion Theatre, 13 April 1895, *4 pages, chromolithographed and gilt, worn, 205 x 270mm.,* G. Harmsworth & Co., 1895; 'An Ideal Husband', *4 pages, pictorial cover, printed in blue and red,* Westminster Theatre, 1943; 'Идеальный муж' [An Ideal Husband], Maly Theatre, Moscow, *one page, in Russian, 240 x 155mm.,* 1909 (4)

£700 - 900

94 •
[WILDE (OSCAR)]
Oscariana: Epigrams, LIMITED TO 200 COPIES, *publisher's printed wrappers, spine and edges with small neat repairs, chemise, morocco slipcase with large gilt arms of the Marquess of Queensberry on the upper cover [Mason 629], small 8vo,* Privately Printed by Arthur Humphreys, 1895

£800 - 1,200

The last book to be published before Wilde's fall. The publication had been the idea of Oscar's wife Constance, who in the summer of 1894 engaged Arthur Humphreys, with whom she may have been romantically involved, to assist. Oscar then re-edited the work before publication.

In this copy the title-page agrees with Mason 629, having the imprint "London: Privately Printed 1895", whilst the imprint on the upper wrapper is "Privately Printed by Arthur Humphreys, 1895", which corresponds with Mason 628. Proof sheets with varying imprints were sold in these rooms on 19 August 2020 (lot 261).

Provenance: Francis Douglas, 11th Marquess of Queensberry (1896-1954), nephew of Bosie, arms on solander box; sold by him, Sotheby's, 11 March 1952, lot 286.

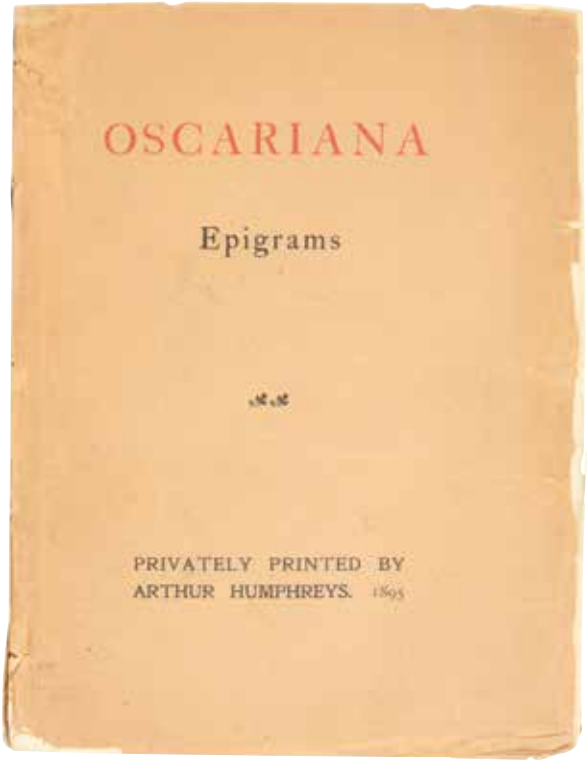
95
WILDE - THEATRE PROGRAMMES
Two programmes for the first production of 'The Importance of Being Earnest', St. James's Theatre, Produced 14 February 1895, *4 pages including advertisements, chromolithographed and printed on card, full colour illustration of a Beefeater on front cover, the earlier with small punch hole on upper cover, the later with small tears to lower margin of upper cover, old folds, faint toning, 250 x 190mm.,* 1895; together with THE ORIGINAL ARTWORK watercolour cover design for the programme, and a small group of theatre programmes for later productions of, and materials relating to 'The Importance of Being Earnest' (group)

£700 - 900

ORIGINAL ARTWORK FOR THE PROGRAMME OF THE FIRST PRODUCTION OF 'THE IMPORTANCE OF BEING EARNEST' at St. James's Theatre in 1895, together with two examples of the programme itself. Wilde's name appears on the first example which must have been printed between 14 February 1895 (the play's opening night) and 6 April 1895 when, after his arrest Wilde's name was removed. The second programme therefore dates from between 6 April to May 1895, when the production was forced to close.

It was at the opening night of 'The Importance of Being Earnest' that the Marquess of Queensberry hoped to harangue the audience but was prevented from doing so by policemen forewarned by Wilde himself. Instead he left a "grotesque bouquet of vegetables" at the stage door.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



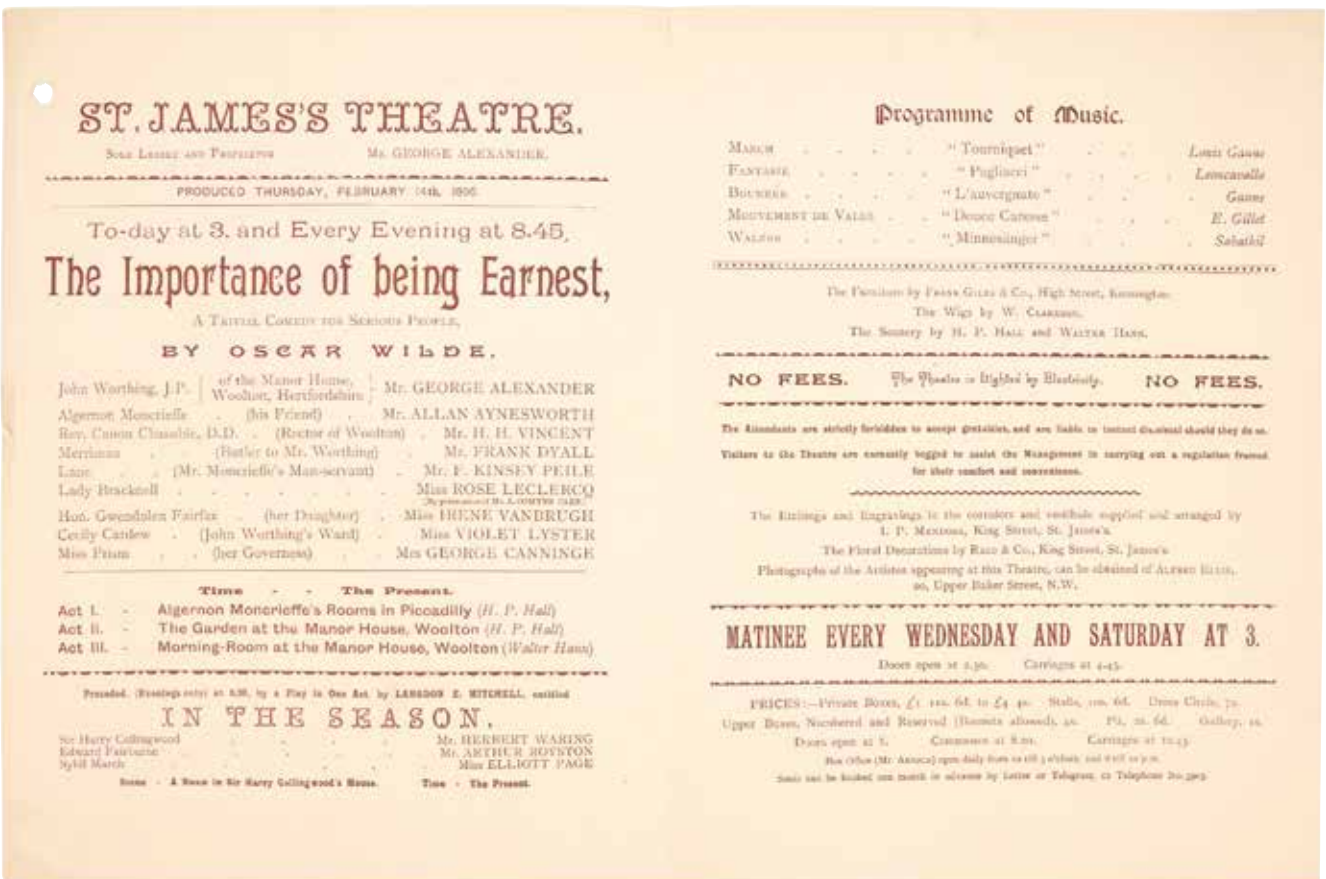
OSCARIANA

Epigrams

PRIVATELY PRINTED BY
ARTHUR HUMPHREYS. 1895

94

95



ST. JAMES'S THEATRE.

Sole Lessee and Proprietor Mr. GEORGE ALEXANDER.

PRODUCED THURSDAY, FEBRUARY 14th, 1895.

To-day at 3, and Every Evening at 8.45,

The Importance of being Earnest,

A Trivial Comedy for Serious People,

BY OSCAR WILDE.

John Worthing, J.P.	of the Manor House, Woolton, Hertfordshire	Mr. GEORGE ALEXANDER
Algernon Moncrieffe	(his Friend)	Mr. ALLAN AYNESWORTH
Rev. Canon Chasuble, D.D.	(Rector of Woolton)	Mr. H. H. VINCENT
Merriman	(Butler to Mr. Worthing)	Mr. FRANK DYALL
Lane	(Mr. Moncrieffe's Man-servant)	Mr. F. KINSEY PEILE
Lady Bracknell		Miss ROSE LECLERCQ
Hon. Gwendolen Fairfax	(her Daughter)	Miss IRENE VANBRUGH
Cecily Cardew	(John Worthing's Ward)	Miss VIOLET LYSTER
Miss Prism	(her Governess)	Mrs GEORGE CANNINGE

Time - - The Present.

Act I. - Algernon Moncrieffe's Rooms in Piccadilly (*H. P. Hall*)
Act II. - The Garden at the Manor House, Woolton (*H. P. Hall*)
Act III. - Morning-Room at the Manor House, Woolton (*Walter Hann*)

Preceded, (Evenings only) at 8.30, by a Play in One Act, by LEONORE E. MITCHELL, entitled

IN THE SEASON.

Sir Harry Collingwood	Mr. HERBERT WARING
Edward Fairbourne	Mr. ARTHUR ROYSTON
Sybil March	Miss ELLIOTT PAGE

Scene - A Room in Sir Harry Collingwood's House. Time - The Present.

Programme of Music.

Marche	"Tourniquet"	*Louis Gaume*
Fantasie	"Pagliacci"	*Leoncavallo*
Boulerie	"L'auvergnate"	*Gaume*
Mouvement de Valse	"Douce Caresse"	*E. Gillet*
Waltzes	"Minnesinger"	*Sabathil*

The Furniture by Frank Giles & Co., High Street, Kensington.
The Wigs by W. Clarkson.
The Scenery by H. P. Hall and Walter Hann.

NO FEES. The Theatre is lighted by Electricity. NO FEES.

The Attendants are strictly forbidden to accept gratuities, and are liable to instant dismissal should they do so.

Visitors to the Theatre are earnestly begged to assist the Management in carrying out a regulation framed for their comfort and convenience.

The Etchings and Engravings in the corridors and vestibule supplied and arranged by I. P. Maxwell, King Street, St. James's.
The Floral Decorations by Rand & Co., King Street, St. James's.
Photographs of the Artistes appearing at this Theatre, can be obtained of Alfred Ellis, 20, Upper Baker Street, N.W.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 3.

Doors open at 2.30. Carriages at 4.45.

PRICES:—Private Boxes, £1 10s. 6d. to £4 4s. Stalls, 10s. 6d. Dress Circle, 7s. Upper Boxes, Numbered and Reserved (Bonnets allowed), 5s. Pit, 3s. 6d. Gallery, 2s.
Doors open at 8. Commence at 8.30. Carriages at 10.45.
Box Office (Mr. Arnold) open daily from 10 till 5 o'clock, and 8 till 10 p.m.
Seats can be booked one month in advance by Letter or Telegram, or Telephone No. 3903.

95

‘Desire to sound in my honour a daffodil-shaped horn’

WILDE RESPONDS TO A REVIEW OF ‘EARNEST’ BY HIS 'SPHINX'.

96

WILDE (OSCAR)

Autograph letter signed ("Oscar") to Ada Leverson ("Dear Sphinx"), beginning "...You are more than all criticisms...", giving thanks for her "...desire to sound in my honour a daffodil-shaped horn...", going on "...Elder Harry is of course a traitor. But Sphinxes are true...", with postscript at head "...Bosie sends sweet words, and so does our own Scotch friend Ross..."), *one page on a bifolium, dust-staining and marks, creased at folds, torn along vertical fold, 8vo (177 x 112mm.)*, The Hotel Albemarle, Piccadilly, [February 1895], together with a copy of the signed limited edition of Ada Leverson, *Letters to the Sphinx* (1930); an autograph letter signed ("More Adney") to "My dear Sphinx", written shortly after Robbie Ross's death ("...I am desolated... You may be quite certain that your wishes about your letters will be carried out..."), *one page, 4to*, Old Burlington Street, 17 October [1918]; and an autograph letter signed ("Frank Harris") postponing lunch, *two pages, 8vo*, [n.p., n.d.], *held together in a dark blue morocco-backed slipcase*

£6,000 - 8,000

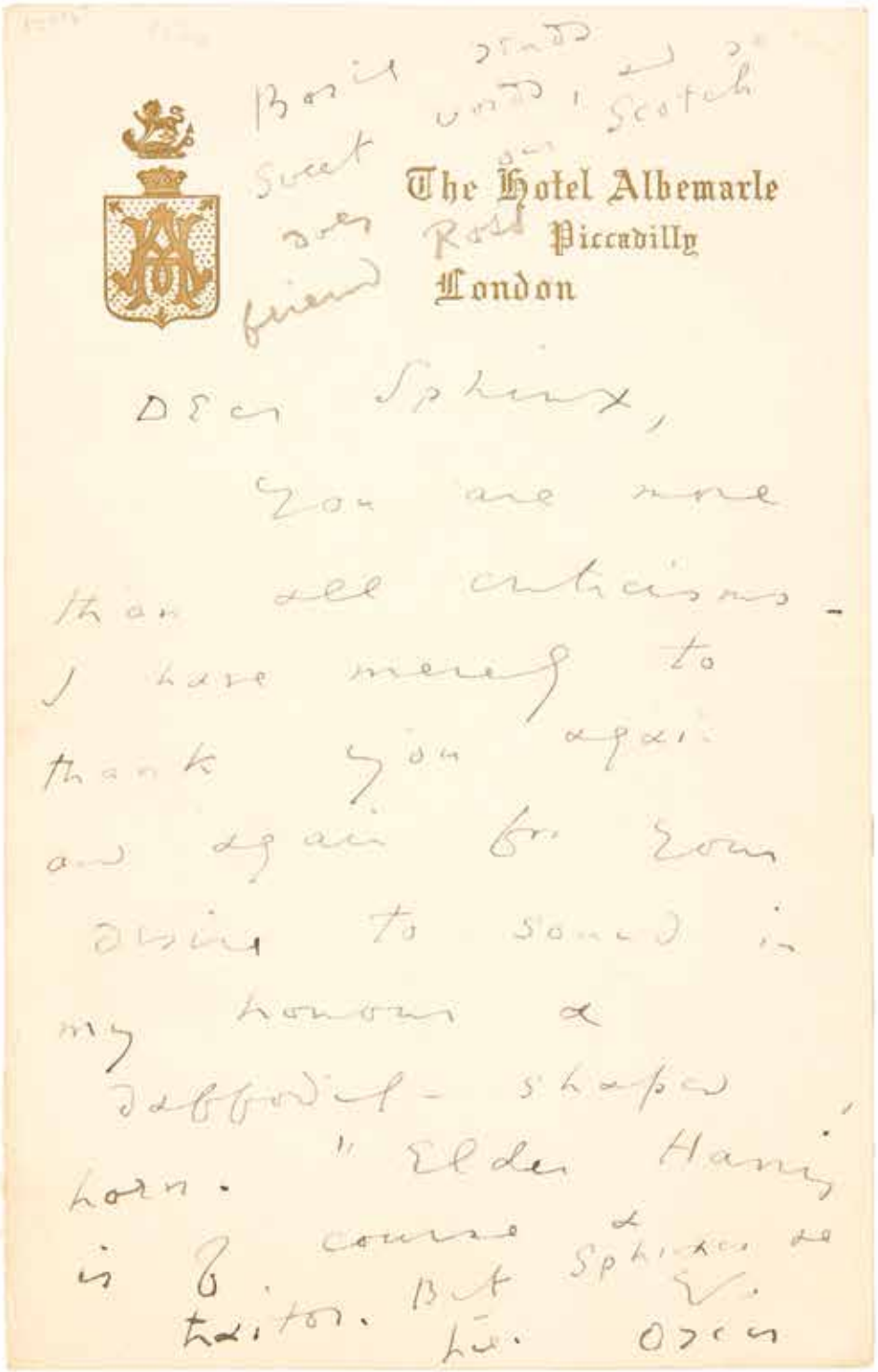
'A short letter from Wilde to his 'Sphinx' Ada Leverson captures exactly his triumphant mood at the zenith of his careless, genial career. You can picture the scene, hear the sound of champagne corks. Oscar thanks Leverson, a writer and critic, for her article on the first night of *The Importance of Being Earnest* on 14 February 1895. By April, his career had crashed to earth and he was in a prison cell pending trial' (Jeremy Mason, *Oscar Wilde: A Man for Our Times*, Bonhams catalogue, 2021, no.66, p.51).

Ada Leverson (1862-1933) is known for her witty novels of the fin-de-siècle, as a drama critic and as a contributor to publications such as *Punch*, *The Yellow Book* and *Saturday Review*. She met Wilde at the house of Oswald Crawfurd (editor of *Black and White* magazine) shortly after the first performance of *Lady Windermere's Fan* in 1892, and finding they held a mutual admiration for each other's wit and intellect, formed a close and loyal friendship. This friendship was tested, however, in 1895 when Wilde went on trial, and the Leversons gave him sanctuary in their home when no hotel would accept him, and helped him with his substantial legal bills. She was among a small group of friends who met him after his release from Pentonville on 19 May 1897, prompting Wilde to remark "Sphinx, how marvellous of you to know exactly the right hat to wear at seven o'clock in the morning to meet a friend who has been away!" (Ada Leverson, *Letters to the Sphinx from Oscar Wilde*, 1930, p.45). A limited edition copy of *Letters to the Sphinx* and an autograph letter from More Adey to her after the death of Robbie Ross is included in the lot.

Our letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.628.

Provenance: The Anderson Galleries, New York, 'The Oscar Wilde Collection of John B. Stetson, Jr., Elkins Park, PA', 23 April 1920, lot 326 (letter).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Basil stands sweet words, and so does our Scotch friend Ross

The Hotel Albemarle
Piccadilly
London

Dear Sphinx,

You are more than all criticisms - I have merely to thank you again and again for your desire to sound in my honour a daffodil-shaped horn. "Elder Harry" is of course a traitor. But Sphinxes are [illegible]. Lie. Oscar

DIRECTEUR DU FIGARO 26 R DROUOT PARIS =
Télégramme.
DE ROUEN 1361 75 23 11 58 HM
JE DEMANDE UNE APOLOGIE POUR LES MENSONGES QUE VOUS AVEZ ECRIT CONTRE MOI
DANS VOTRE JOURNAL A PROPOS DE L AFFAIRE DE MON PERE LE MARQUIS DE
QUEENSBERRY JE SUIS EN FRANCE DEPUIS QUINZE JOURS ET JE REGRETTE BEAUCOUP
QUE CE N EST PAS MOI MAIS MON FRERE AINE LORD D'OUGLAS OF HAVVICK QUI A
CORRIGE LE MARQUIS DE QUEENSBERRY = LORD ALFRED DOUGLAS HOTEL DE
LA POSTE ROUEN

97

98

97
DOUGLAS (LORD ALFRED)
Telegram from Lord Alfred Douglas to Jules Huret, directeur of *Le Figaro*, six typed lines in French, translated as 'I demand an apology for the lies that you have written against me in your newspaper about my father, the marquis of Queensberry's affair. I have been in France for the last 15 days and I regret greatly that it was not I but my older brother Lord Douglas of Hawick who punished the marquis of Queensberry', *one page, dust-staining and marks, edges frayed, some small holes, oblong 4to (134 x 234mm.),* Hôtel du Poste, Rouen, 23 May 1895

£2,000 - 3,000

'JE DEMANDE UNE APOLOGIE POUR LES MENSONGES QUE VOUS AVEZ ECRIT CONTRE MOI': BOSIE DEMANDS AN APOLOGY FROM A FRENCH NEWSPAPER OVER MISTAKEN IDENTITY.

In a note accompanying the lot, Jeremy Mason writes, 'This telegram sent by Lord Alfred Douglas to the *Figaro* is an exceptional piece of ephemera which exactly captures the zeitgeist and the febrile atmosphere at this time in the Wilde drama... It is difficult to find anything which fits so perfectly in my collection...'. Responding to a perhaps understandable mix up in the French press over the identity of Lord Alfred Douglas and his elder brother Lord Douglas of Hawick, it reveals the tensions within the Queensberry family and gives an insight into Bosie's state of mind as he watched Wilde's trial from across the Channel.

Dated 23 May, our telegram, which was published in *Le Figaro* on 24 May above the caption 'Quelle charmante famille!', demands an apology from the paper for having alleged that Bosie had attacked his father in the street two days before. It was not possible, he points out, as he had been in France for the last 15 days, whence he had fled to avoid being called as a witness, although he regretted that he had not struck his father himself. Bosie's companion at the Hôtel du Poste was Charlie Hickey, a 'charming boy' who had been passed around Wilde's friends.

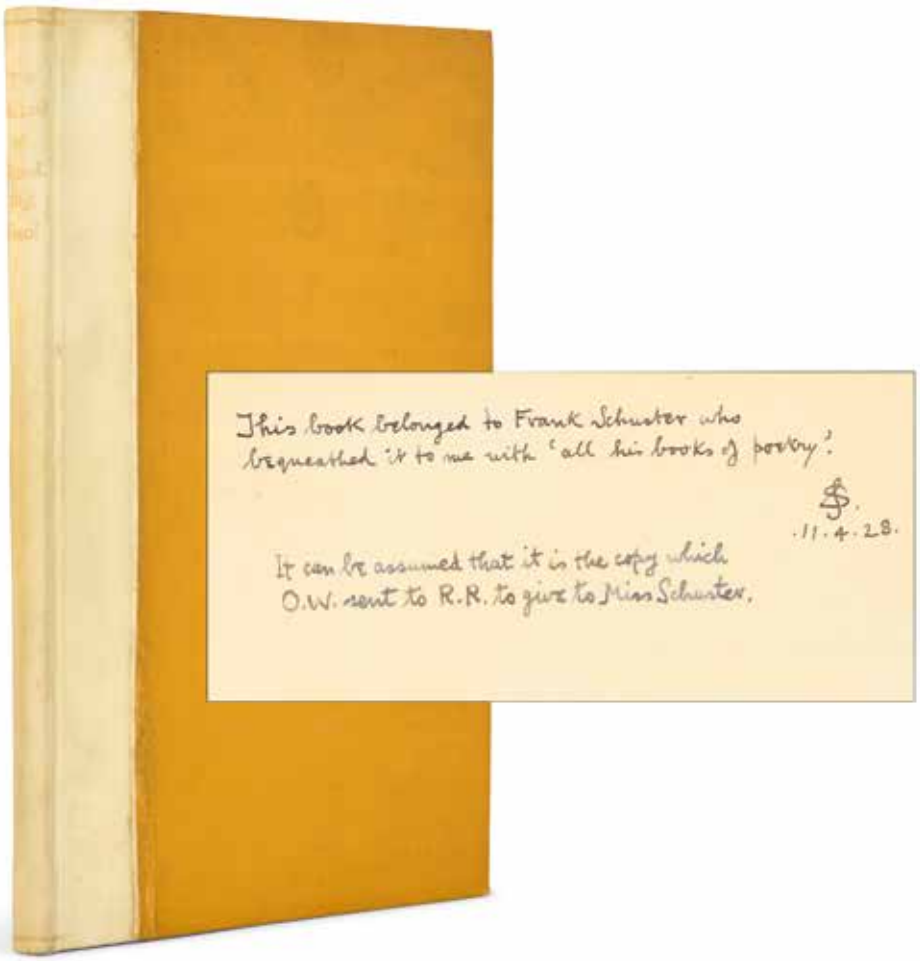
On 22 May, the day that Wilde's second trial began, the London press reported an affray in Piccadilly between the Marquess of Queensberry and his son, Lord Douglas of Hawick. Accounts of the incident vary, but it appears that, returning to his hotel in Albemarle Street after hearing the guilty verdict passed on Taylor, the Marquess came across his son walking the other way. They quarrelled and fought in the street, the younger man receiving a black eye and his father having his hat smashed. Both men were bound over to keep the peace. Percy Sholto Douglas, Viscount Drumlanrig (1868-1920), elder brother of Lord Alfred Douglas, had a troubled relationship with his father, who once called him a 'skunk' and, being an atheist, disowned him for marrying a clergyman's daughter. Their fight, Percy alleged, was over the fact that Queensberry had written a series of offensive letters to his wife, and Queensberry in turn was upset that Percy had paid half of Wilde's bail in defiance of his father. They were never reconciled and, when he and his brother Bosie visited Wilde in Paris after their father's funeral in 1900, Wilde noted that they were 'in deep mourning and the highest spirits'.

Provenance: Jules Huret (1863-1915), director of *Le Figaro*; by descent to his grandson, a bookseller; sold to Pierre Saunier, c.2000; purchased from Jane Roberts Fine Arts, 2021.

98 •
WILDE (OSCAR)
The Ballad of Reading Gaol, FIRST EDITION, ONE OF 800 COPIES ON HAND-MADE PAPER, *endpapers toned, small rust mark on margin of front free endpaper and limitation page, untrimmed, publisher's white linen-backed cinnamon cloth gilt, soiled with small stain at head of spine [Mason 371],* 1898; idem, *second edition, one of 1000 copies, untrimmed, publisher's white linen-backed cinnamon cloth gilt, rubbed and faint soiling [Mason 373],* 1898*, together in chemise and morocco-backed slipcase, 8vo,* Leonard Smithers (2)

£600 - 800

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



99 •

WILDE (OSCAR)

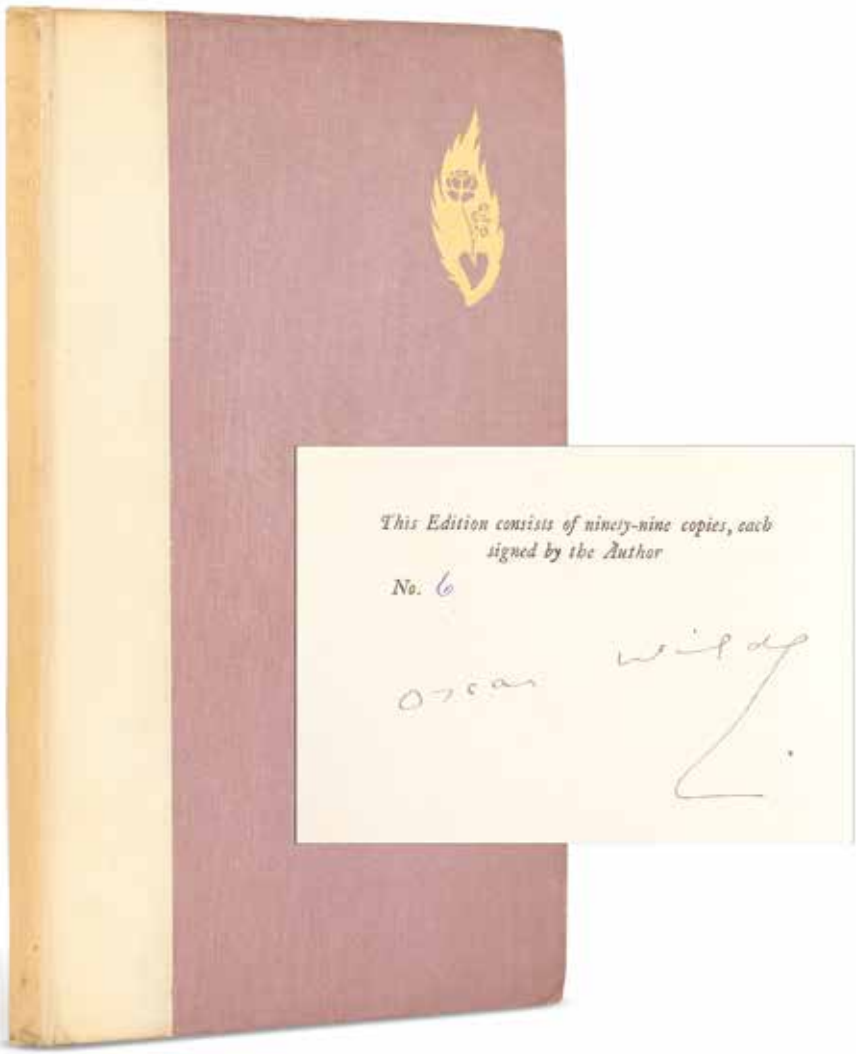
The Ballad of Reading Gaol by C.3.3., FIRST EDITION, NUMBER 15 OF 30 COPIES ON JAPANESE VELLUM, SIEGFRIED SASSOON'S COPY, *inscribed by him and with his monogram*, *publisher's vellum-backed cinnamon cloth gilt, slightly soiled, green morocco-backed slipcase [Mason 372], 8vo,* Leonard Smithers, 1898

£8,000 - 12,000

FINE ASSOCIATION COPY, ORIGINALLY SENT BY ROBBIE ROSS TO ADELA SCHUSTER ACCORDING TO ITS LATER OWNER SIEGFRIED SASSOON: "This book belonged to Frank Schuster who bequeathed it to me with 'all his books of poetry' 11.4.28. It can be assumed that this is the copy which O.W. sent to R[obert]. R[oss]. to be given to Miss Schuster".

Adela Schuster, a close friend and benefactress of both Wilde and Robert Ross, was the sister of Frank Schuster, whose monogram is mounted on the front pastedown. Wilde wrote to Ross in 1898 regarding *The Ballad of Reading Gaol*, "I suppose I would have no right to send Miss Schuster one? It is a great pity...", and a year later concerning presentation copies of *A Woman of No Importance*, "I will send you a Japanese paper for Miss Schuster" (ed. Rupert Hart-Davis, *The Letters of Oscar Wilde*, 1962, p.705 and p.789). A further note (p.407) records Adela Schuster having suggested "Could not Mr. Wilde now [in prison] write down some of the lovely tales he used to tell me".

Provenance: Leo Frank Schuster (1852-1927), monogram on front pastedown; Siegfried Sassoon (1886-1967), ownership inscription; Sotheby's, 14 December 1989, lot 69. Sassoon was a friend of Ross and dedicated *Counter-Attack: and Other Poems* (1918) to him.



100 •

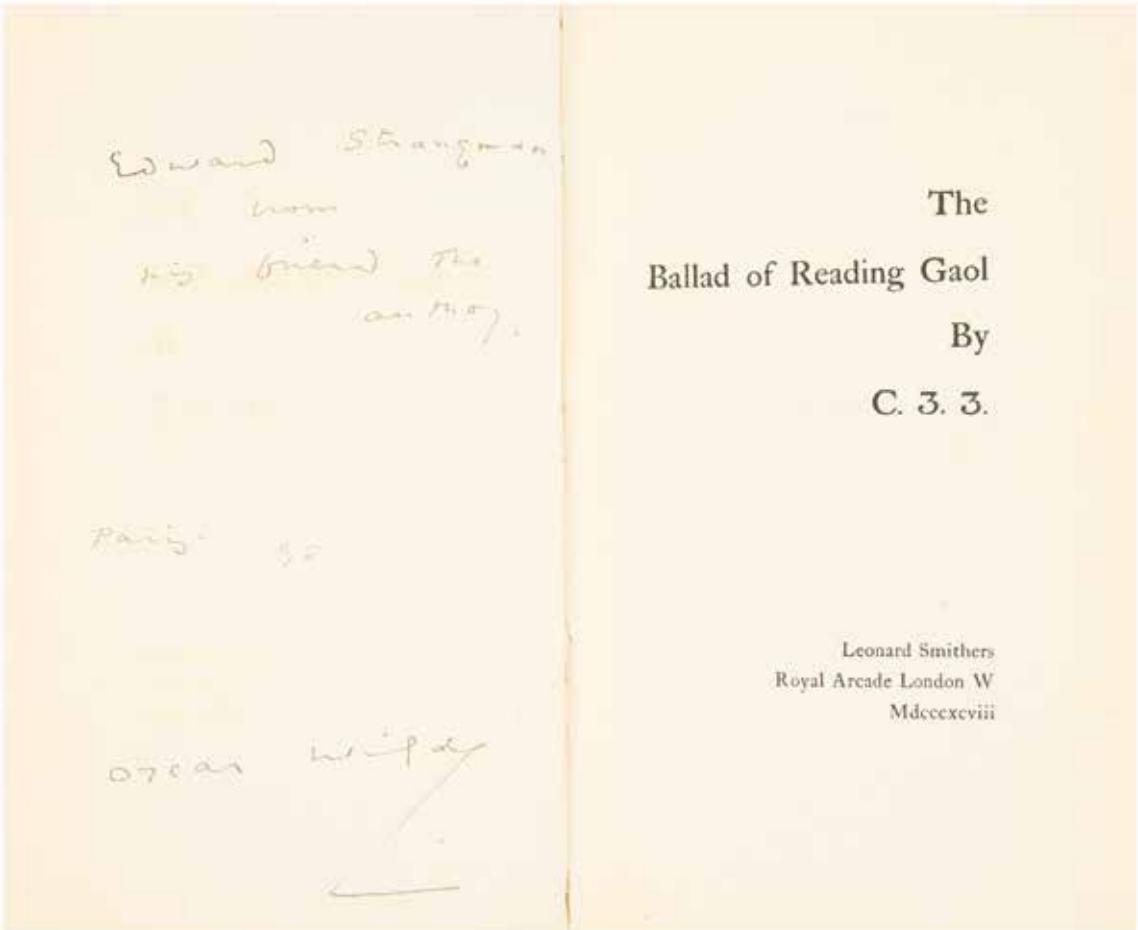
WILDE (OSCAR)

The Ballad of Reading Gaol by C.3.3., *third edition*, NUMBER 6 OF 99 COPIES SIGNED BY THE AUTHOR, *untrimmed in publisher's purple and white linen, upper cover with gilt flame-like ornament by Charles Ricketts, gilt lettered spine, some soiling and bumping to extremities, rubbed, spine slightly darkened, endpapers browned, chemise and morocco backed slipcase [Mason 374], 8vo,* Leonard Smithers, 1898

£10,000 - 15,000

THE SIGNED LIMITED EDITION, issued just one month after the first edition and referred to by Wilde as the 'author's edition'. He repeated his demand that the book should not contain illustrations, and asked that the cloth should be of a different colour and that a design by Ricketts should be added. Wilde also wanted to introduce the dedication he had written for the first edition ("When I came out of prison some met me with garments and with spices and others with wise counsel/ You met me with love"), but Smithers again rejected it.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Edward Strangman
from
his friend the
author.

Paris 98

Oscar Wilde

The
Ballad of Reading Gaol
By
C. 3. 3.

Leonard Smithers
Royal Arcade London W
Mdcccxcviii

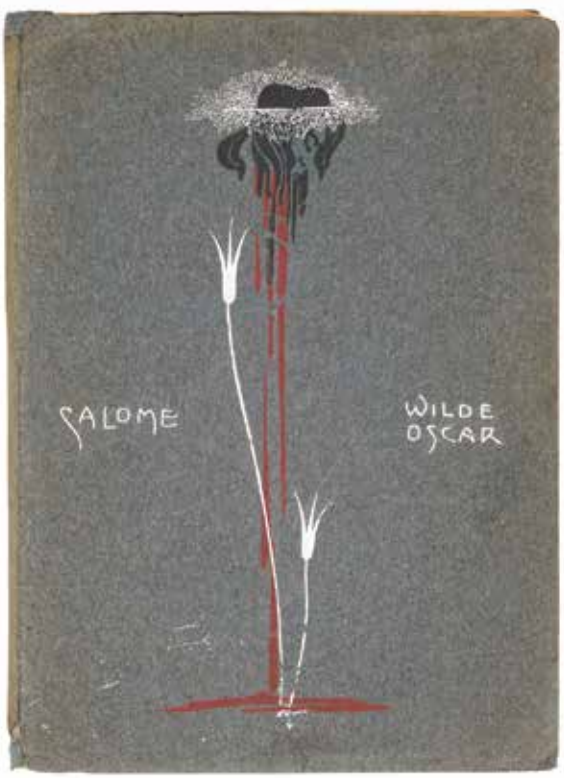
101 •
WILDE (OSCAR)
The Ballad of Reading Gaol by C.3.3., *fifth edition*, AUTHOR'S PRESENTATION COPY TO EDWARD STRANGMAN, INSCRIBED *on verso of half-title "Edward Strangman from his friend the author. Paris 98. Oscar Wilde", half-title, untrimmed in publisher's white linen-backed cinnamon cloth by Matthew Bell & Co., unopened, faint toning, 50mm. black ink mark on upper cover, extremities of spine a little bumped, chemise and morocco-backed slipcase [Mason 376], 8vo,* Leonard Smithers, 1898

£8,000 - 12,000

The Irish-born Edward Strangman had been a student at Oxford a few years after Wilde attended, and practised law in the Middle Temple from 1898. He visited Wilde at Berneval-sur-Mer with William Rothenstein in June 1897. Wilde took to him at once, introducing him to Alfred Douglas with whom he continued a close friendship.

Provenance: Edward Strangman (1865-1945); Sotheby's, 5 July 1971, lot 205.

102



102

102 •
WILDE (OSCAR)
Баллада Рединگской тюрьмы [Ballada Redingskoy Tur'my], *second Russian edition, first in this translation by Konstantin Balmont, toned, two stamps on verso (one dated 1904), publisher's printed paper wrappers, loss to spine, toned and worn, 8vo,* Moscow, Skorpion, 1904; Salome, FIRST HUNGARIAN EDITION, *illustrations in the style of Beardsley by Emil Sarkadi, ownership inscription dated 1952 on title-page, publisher's printed pictorial wrappers gilt, 8vo,* Budapest, Révai és Salamon, 1907 (2)

£1,500 - 2,000

103 •
WILDE (OSCAR)
Ballade de la Geôle de Reading, *first edition in French, translated by Henry-D. Davray, parallel text in English and French, half-titles, two leaves of publisher's advertisements at end, light spotting and toning, publisher's yellow wrappers, light wear, glassine dust-jacket, 8vo,* Paris, Mercure de France, 1898

£500 - 700

FIRST FRENCH EDITION, with parallel text in French and English.

104 •
WILDE (OSCAR) - FRANS MASEREEL
The Ballad of Reading Gaol. With Woodcuts by Frans Masereel, NUMBER XIX OF 70 COPIES SIGNED BY THE ARTIST ON THE COLOPHON, AND WITH 7 SIGNED FULL-PAGE WOODCUTS, *from an overall edition of 250 copies, 30 woodcut illustrations in the text by Frans Masereel, tissue guards, original blind-stamped morocco by Hubel & Denck of Leipzig (gilt stamp at rear), decorative endpapers, t.e.g., rebacked preserving some of original spine, slipcase, 4to,* Munich, Drei Masken, 1923 [but 1924]

£1,000 - 1,500

105 •
WILDE (OSCAR) - FRANS MASEREEL
The Ballad of Reading Gaol. With Woodcuts by Frans Masereel, NUMBER 420 OF 450 COPIES, *half-title, woodcut frontispiece, 6 plates and illustrations by Frans Masereel, publisher's slip provided in facsimile, light stain on p.36, publisher's cloth-backed boards, printed label on upper cover, dust-jacket (spine worn with loss of a few letters to title lettering, joints splitting with a few small marginal repairs), 4to,* Methuen, [1924, but issued 1925]

£200 - 400

106 •
WILDE (OSCAR) - JEAN-GEORGE CORNELIUS
La ballade de la geôle de Reading, ONE OF 225 COPIES "*sur papier impériale*", *9 plates and six illustrations printed in colours by Thévenin after Jean-George Cornelius, early French morocco-backed suede, gilt lettering on spine (short split at one upper margin), t.e.g., original endpapers and wrappers bound in, slipcase, 4to,* Paris, Javel & Bourdeaux, 1927

£200 - 400

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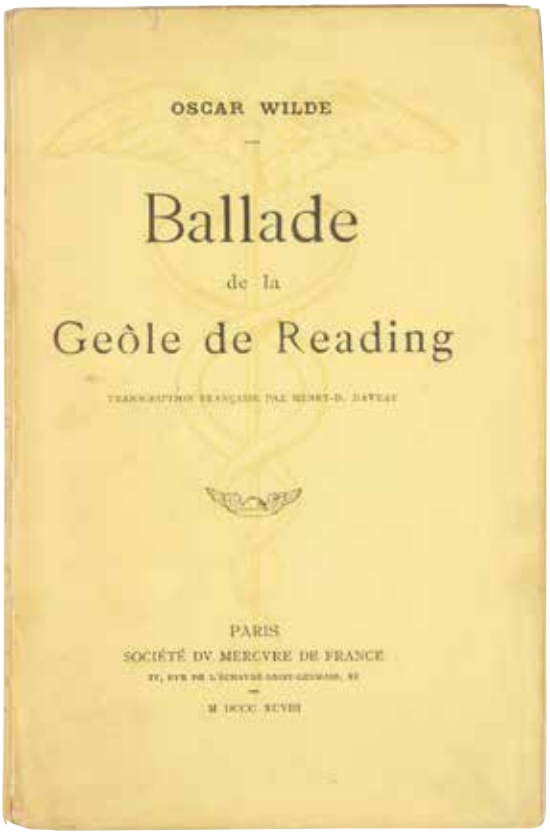


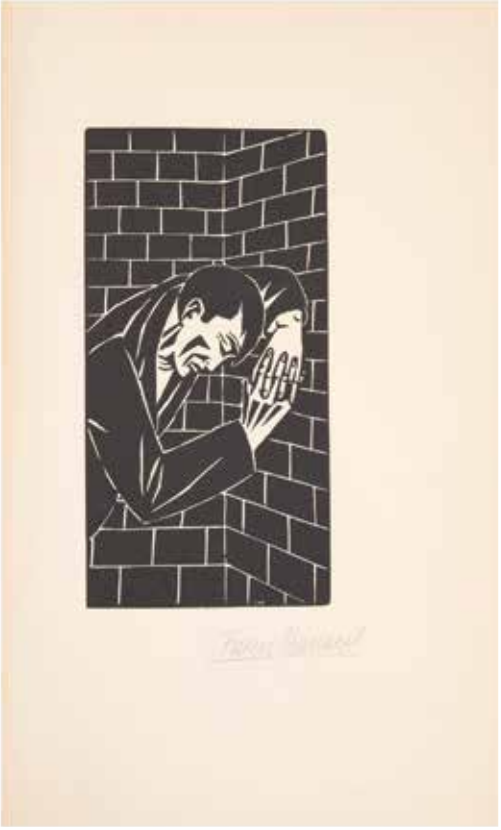
OSCAR WILDE

Ballade
de la
Geôle de Reading

PARIS
SOCIÉTÉ DV MERCVRE DE FRANCE

M DCCC XCVIII

103



104

105

106

‘I have made Aubrey buy a hat more silver than silver’

WILDE TAKES TIME FROM WORKING ON *THE BALLAD OF READING GAOL* TO WRITE TO AN OLD FRIEND.

107

WILDE (OSCAR)

Autograph letter signed ("ever yours affectionately Oscar") to Reggie Turner ("Dearest Reggie"), sending get well wishes as he longs for "...your delightful companionship and sympathetic friendship...", going on to say that Robbie [Ross] should have arrived with him the previous day ("...I suspect a conspiracy with ramifications – I suppose ramifications are a sort of dagger - ?..."), mentioning he wrote to him care of Bosie to thank him for the clock ("...it is quite astounding in its beauty and industry – it even works at night, when no one is watching it..."), ending "...I have made Aubrey [Beardsley] buy a hat more silver than silver – he is quite wonderful in it...", *4 pages on a bifolium, dust-staining, particularly to outer folds, some discolouration, small tear along horizontal fold, 8vo (135 x 124mm.)*, Berneval-sur-Mer [Chalet Bougeat], "Tuesday" [3 August 1897]; with two copies of Jeremy Mason's privately printed article on the letter, and a collection of postcards of Berneval, *held together in a brown morocco-backed solander box*

£8,000 - 12,000

According to Rupert Hart-Davis, our letter can be 'unquestionably' dated to 3 August 1897 at Berneval-sur-Mer where Wilde had sought refuge after his release from Reading Gaol in May of that year. Robbie Ross and Reggie Turner had met him from the boat at Dieppe, after which Wilde soon settled at the Hôtel de la Plage in Berneval, moving on to the Chalet Bougeat in June. His time at Berneval was a contented one. He enjoyed good health, 'flirted' with Catholicism and held a party to celebrate Queen Victoria's Jubilee which was judged a huge success with the locals. Many of his friends visited him there and Berneval '...will go into literary history as the place where Wilde found the inspiration and peace to write his last imaginative work, the *Ballad of Reading Gaol*, on which he worked throughout July and August...' (Jeremy Mason, *Berneval, An unpublished letter*, 1981). It was also the time when Lord Alfred Douglas re-entered Wilde's life. Despite Wilde initially not wanting to see him, a correspondence was struck up, and the pair were reunited at the end of August.

Reginald ('Reggie') Turner (1869-1938), a journalist, had been a close friend of Wilde's from the 1870's. Wilde's allusion to "...a conspiracy with ramifications..." in our letter, refers to the tense and difficult relationship between another lifelong friend Robbie Ross (1869-1918) and Lord Alfred Douglas (1870-1945). Ross, who was to be Wilde's literary executor, did much to rehabilitate Wilde's reputation and his finances on his release from jail. However, jealous of the attention afforded to Bosie, Ross was the instigator of an arrangement whereby Wilde's allowance from his wife Constance would be withdrawn if Wilde returned to Bosie, the cause of his downfall, and Ross did everything he could to keep them apart. Also mentioned in our letter is Aubrey Beardsley, who was staying at the Hotel Sandwich in Dieppe with his mother. Wilde made him buy an extravagant hat but Beardsley, who relied on a pension from Raffalovich, an enemy of Wilde's, found the situation so awkward he was forced to snub Wilde in the street.

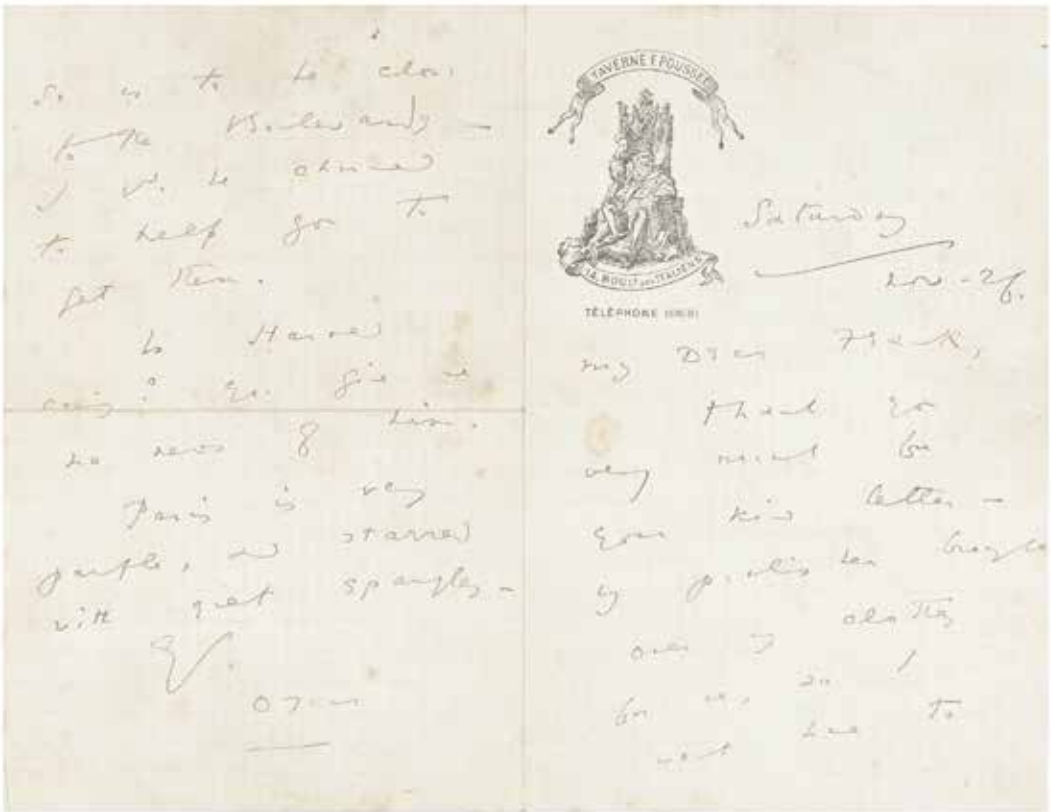
'This marvellous letter is the first Wilde letter I bought. The dealer kindly agreed to let me pay in instalments over six months' (Jeremy Mason, *Oscar Wilde: A Man for Our Times*, Bonhams catalogue, 2021, no.78, p.57). It is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.921.

Exhibited: British Library, 'Oscar Wilde, A Life in Six Acts', 10 November 2000 to 4 February 2001.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

a sort of dagger ...?

I wrote to you care of Bosie to thank you for the lovely clock - I hope he forwarded my letter - the clock still goes: it is quite astounding in its beauty and industry. It even works at night, when no one is watching it.



108

WILDE (OSCAR)

Autograph letter signed ("Oscar") to "My Dear Frank", thanking him for his letter and confirming his publisher has brought over his clothes so there is no need for him to be troubled, pleased he is returning to Paris ("...On £25 a month you should be able to manage, and when you are living abroad surely your people will come to terms..."), assuring him he will learn French in six weeks or two months ("...Every artist should know French and every gentleman..."), and offering to help him find rooms ("...Is Harold coming? You give me no news of him..."), ending enticingly "...Paris is very purple, and starred with gilt spangles...", *4 pages on a bifolium, squared paper, dust-staining, marks and discolouration, creased at folds, 8vo (210 x 135mm.),* Taverne F. Pousset, Paris, 26 November [1898]

£3,000 - 5,000

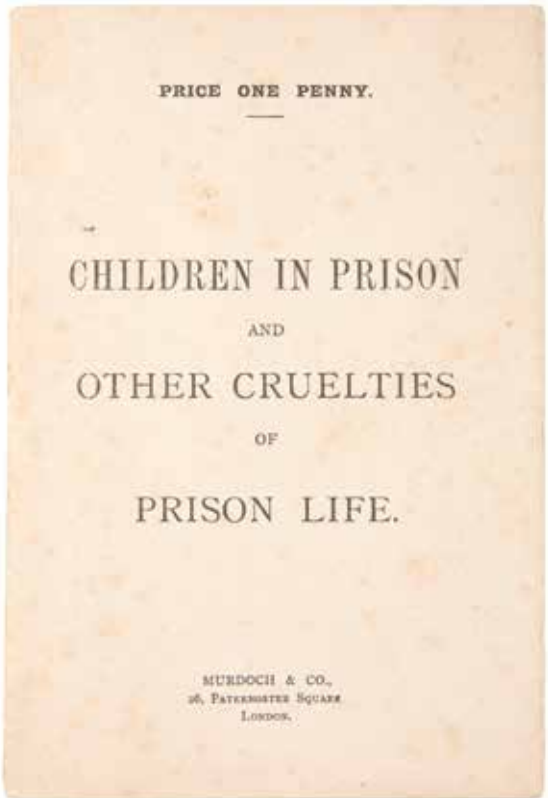
'PARIS IS VERY PURPLE, AND STARRED WITH GILT SPANGLES': WILDE'S EVOCATIVE DESCRIPTION ENCOURAGES A YOUNG MAN TO JOIN HIM IN EXILE.

The identity of the recipient of our letter is the subject of much speculation. Holland and Hart-Davis in the *Letters* have ruled out Frank Harris, and suggest it may be addressed to Frank Richardson, but that too can be discounted due to his age and circumstances. The letter implies that Frank was a young man, with a friend called Harold, who was estranged from his disapproving parents but may well be reconciled with them by having some time abroad. Although he has visited Paris before, Wilde entices him to stay at the same lodgings with the promise that French is easily mastered in a few weeks and that he can happily manage on £25 a month. Paris, he opines in the best Wildean fashion, "...is very purple, and starred with gilt spangles...". The relaxed tone, and the fact that he signs himself merely "Oscar" shows that they were on particularly close terms.

After his release from jail in May 1897, Wilde, in permanently pecunious circumstances, led a peripatetic lifestyle based in Paris, travelling around the watering holes of Europe with various friends and acquaintances, including Bosie and Robbie Ross. On 13 February 1898 he returned to Paris, just days after Smithers' publication of *The Ballad of Reading Gaol* and '...took a room at one of those cheap hotels where he was to spend the most of his remaining days...' (Richard Ellman, *Oscar Wilde*, 1987, p.525).

The letter is published in Merlin Holland & Rupert Hart-Davis (eds), *The Complete Letters of Oscar Wilde*, 2000, p.1102.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



PRICE ONE PENNY.

CHILDREN IN PRISON

AND

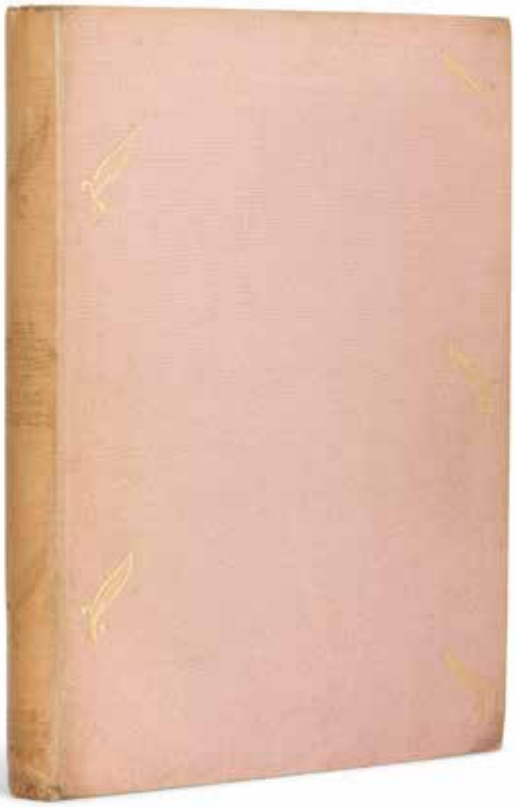
OTHER CRUELTIES

OF

PRISON LIFE.

MURDOCH & CO.,
26, PATERNOSTER SQUARE
LONDON.

109



110

109 •
[WILDE (OSCAR)]
Children in Prison and other Cruelties of Prison Life, *publisher's printed wrappers, spotting [Mason 26], small 8vo,* Murdoch and Co, [1898]

£1,000 - 1,500

Rare first edition in book form of Wilde's letter against carceral cruelty. Written during his imprisonment at Reading Gaol and first printed in the *Daily Chronicle* in May 1897, it addresses the dismissal of a warder, Thomas Martin, who showed kindness to an imprisoned child by giving him biscuits. It then broadens into a sharp critique of the treatment of children in the prison system. This separate edition first appeared in February 1898, and includes an appeal to help the unemployed Martin.

A landmark pamphlet, it distils Wilde's plea for compassion and his condemnation of the institutional systems that inflict suffering on the most vulnerable: "People nowadays do not understand what cruelty is... Ordinary cruelty is simply stupidity. It comes from the entire want of imagination. It is the result in our days of stereotyped systems, of hard-and-fast rules, of centralisation, of officialism, and of irresponsible authority... It is the Prison Board, with the system that it carries out, that is the primary source of the cruelty that is exercised on a child in prison'.

110 •
[WILDE (OSCAR)]
The Importance of Being Earnest. A Trivial Comedy for Serious People, FIRST EDITION, [LIMITED TO 1000 COPIES], *half-title and title-page unopened, several passages or words lightly struck through in pencil and with one of two textual amendments, publisher's lilac cloth gilt designed by Charles Shannon, dulled with light soiling to spine, vellum-backed slipcase lettered in gilt on spine [Mason 381], small 4to,* Leonard Smithers and Co., 1899

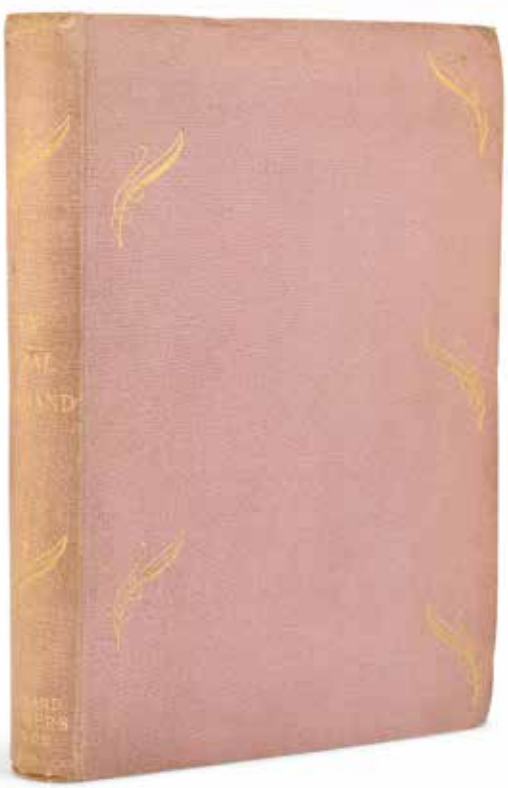
£800 - 1,200

Provenance: Ernest Thesiger, ownership inscription dated 1902. Thesiger (1879-1961) attended classes at the Guildhall of Music, and enrolled at the Slade School of Art, where his "love of acting was fostered in amateur performances,... and he often took part in amateur theatricals at Christmas parties in his uncle's house" (*ODNB*) before turning professional under the guidance of actor–manager Sir George Alexander. In January 1903 he appeared at the Imperial Theatre, Westminster in an amateur production of *The Importance of Being Earnest* playing the role of Algernon, and it seems likely that the few pencil editorial markings in this copy, purchased by him in 1902, relate to this performance. Amongst the alterations are the striking through of the final paragraphs to be replaced with Gwendolen saying "My own Ernest". Thesiger is credited with a summary of First World War battlefields that would have appealed to Oscar: "My dear, the *noise*! And the *people*!".

112

One hundred copies have been printed on Large Paper, each signed by the Author, of which this is No. 53.

112



111

111 •
WILDE (OSCAR)
An Ideal Husband, FIRST EDITION, LIMITED TO 1000 COPIES, *some light spotting, toning to front endpapers, publisher's lilac cloth gilt designed by Charles Shannon, light fading, corners bumped, slightly cocked, chemise, vellum-backed slipcase [Mason 385], 4to,* Leonard Smithers, 1899

£800 - 1,200

Provenance: E.E. Baines, bookplate.

112 •
WILDE (OSCAR)
An Ideal Husband, NUMBER 84 OF 100 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *on Dutch hand-made paper, off-setting to endpapers, untrimmed in publisher's decorative lilac cloth gilt designed by Charles Shannon, spine faded and extremities a little bumped, chemise and morocco backed slipcase, gilt lettering on spine [Mason 386], 4to,* Leonard Smithers, 1899

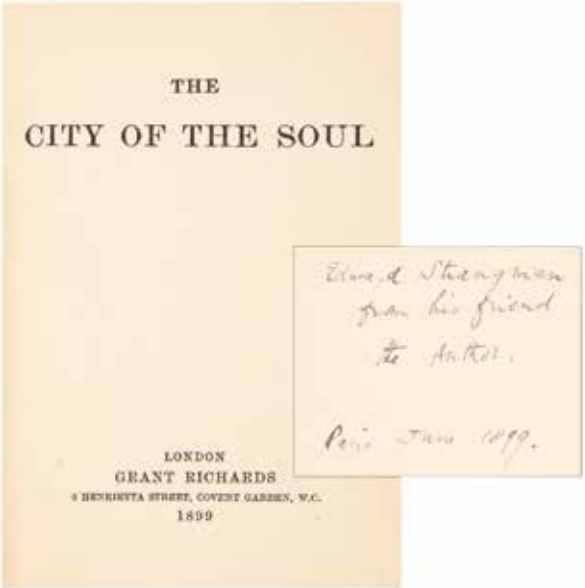
£8,000 - 10,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

113 •
[DOUGLAS (ALFRED, LORD)]
The City of the Soul, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed "Edward Strangman from his friend the Author, Paris, June 1899" on the front free endpaper*, *half-title, publisher's vellum-backed boards, 8vo,* Grant Richards, 1899

£200 - 300

Bosie's second collection of poetry, "among his best collections of verse" (*ODNB*). Strangman, a partner of Leonard Smithers, was a friend of Wilde before and after his trial, visiting him at Berneval-sur-Mer in June 1897. He was also the recipient of inscribed presentation copies of both *The Importance of Being Earnest* and *Ballad of Reading Gaol*. Wilde then introduced him to Bosie, describing him in a letter as a "very gentle, rather shy chap: Irish by race, Oxford by culture".


THE
CITY OF THE SOUL
LONDON
GRANT RICHARDS
9 HENRIETTA STREET, COVENT GARDEN, W.C.
1899

113

114
WILDE, GEORGE ALEXANDER AND PERFORMANCE ROYALTIES
Two autograph letters relating to the payment of royalties to Oscar Wilde by George Alexander of the St. James's Theatre, comprising:

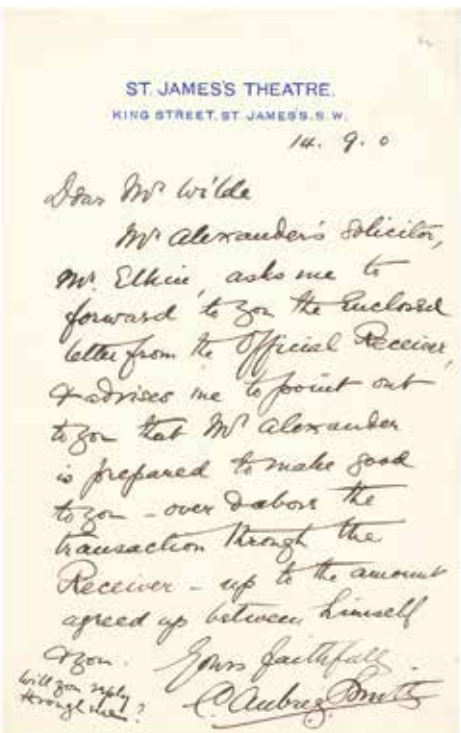
WHITAKER (D.W., *clerk at St. James's Theatre*) Autograph letter signed to Oscar Wilde (as "Sebastian Melmoth Esq."), confirming that they would "forward to you the equivalent of £31.11.7. which amount is due to you...", for performance royalties of 'Lady Windermere's Fan' ("1900 Apr. American fees..."; "1900 Jan 1/Apr. 6... English Provinces"), and that the money would be sent to Messrs. Cook & Son's offices in Rome [where Wilde was visiting, in the company of Harold Mellor, and Robert Ross], *one page,* 1 May 1900

SMITH (CHARLES AUBREY, *business manager at St. James's Theatre*) Autograph letter signed to Oscar Wilde ("Mr. Wilde") sending at the request of George Alexander's solicitor a letter [not included] "from the Official Receiver", and confirming "that Mr. Alexander is prepared to make good to you - over & above the transactions of the Receiver - up to the amount agreed up between himself & you", *one page*, 14.9.[190]0, *8vo, both on headed paper,* St. James's Theatre, King Street, St. James's, S.W. (2)

£200 - 400

'MR ALEXANDER IS PREPARED TO MAKE GOOD TO YOU - OVER & ABOVE THE TRANSACTION THROUGH THE RECEIVER' - George Alexander pays performance royalties, and advance moneys to Wilde in the aftermath of his trial.

After Wilde's bankruptcy George Alexander, actor-manager of St. James's Theatre in London, had bought the performing rights to both 'The Importance of Being Earnest' and 'Lady Windermere's Fan' from the official receiver. He "offered to make some discretionary payments to Wilde. Both plays, though rarely performed in London, had become fixtures of the touring repertoire. It was a generous gesture, and one that Wilde readily appreciated" (Matthew Sturgis, *Oscar: A Life*, 2018). Proving himself a loyal friend, in the summer of 1900 Alexander (and his wife) visited Wilde in Paris, where they discussed discretionary payments that would help Wilde's finances, as also evidenced in our letter.


ST. JAMES'S THEATRE.
KING STREET, ST. JAMES'S, S.W.
14. 9. 0
Dear Mr Wilde
Mr Alexander's Solicitor, Mr Elkin asks me to forward to you the enclosed letter from the Official Receiver, & advises me to point out to you that Mr Alexander is prepared to make good to you - over & above the transaction through the Receiver - up to the amount agreed up between himself & you.
Yours faithfully
Will you reply through me?
C Aubrey Smith

114

115

116

115
WILDE - DEATH BED PHOTOGRAPH
[GILBERT (MAURICE)] The last photograph of Oscar Wilde, on his death bed, 30 November 1900, *gelatin silver print*, INSCRIBED BY ROBERT ROSS *on reverse "The last photograph of Oscar Wilde on his death bed from a negative taken by flashlight by Robert Ross three hours after death", with printed purple stamp of "William E. Gray, 92 Queen's Rd., Bayswater, W., Fine Art Photographer" below, held in chemise and morocco-backed slipcase, image 84 x 115mm.,* [November, 1900]

£2,000 - 3,000

After receiving Extreme Unction from the Catholic Priest Father Cuthbert Dunne the day before, Wilde died on 30 November 1900 at his room in the Hôtel d'Alsace, Paris, in the presence of Robert Ross, Reginald Turner, and hotel proprietor Jean Dupoirier, who laid Wilde out, clothed in a white nightshirt. Shortly after Ross asked Gilbert Maurice to take this photograph.

Gilbert Maurice "was a young marine infantryman... whom he [Wilde] picked up in the street having been struck by his beautiful eyes, and his fine profile... Although driven, initially, by passion, the relationship had its intellectual aspect" (Matthew Sturgis, *Oscar: A Life*, 2018).

Jeremy Mason records, in a note included with the lot, that "Merlin Holland confirmed that the inscription on the back of the photograph is in the handwriting of Robert Ross...".

116
WILDE - FUNERAL FLOWERS
Bill for flowers at Oscar Wilde's funeral, made out to Robert Ross ("Mr. Ross") by Maison Helbig, *2 pages (joined with central perforated edge), date stamp over postal stamp at foot, one corner torn away with loss of a few letters, 12mo (overall sheet 140 x 175mm.),* Paris, Maison Helbig, 10 Boulevard Malesherbes, 2 December 1900

£1,500 - 2,000

FLOWERS FOR OSCAR WILDE'S FUNERAL.

Robert Ross purchased the flowers and wreaths at a cost of 77 francs from the Parisian florist Maison Helbig on 2 December, the day before the funeral. Following a brief service at St. Germain-des-Prés, Wilde was taken for burial at Bagneaux cemetery. Writing to Adela Schuster about the funeral, Ross, who had followed the coffin in a coach together with Alfred Douglas, said "There were altogether twenty-four wreaths of flowers; some were sent anonymously... At the head of the coffin I placed a wreath of laurels inscribed 'A tribute to his literary achievements and distinction'".

Provenance: Sotheby's, 13 December 1990, lot 177.

Exhibited: British Library, 'Oscar Wilde, A Life in Six Acts', 10 November 2000 to 4 February 2001.

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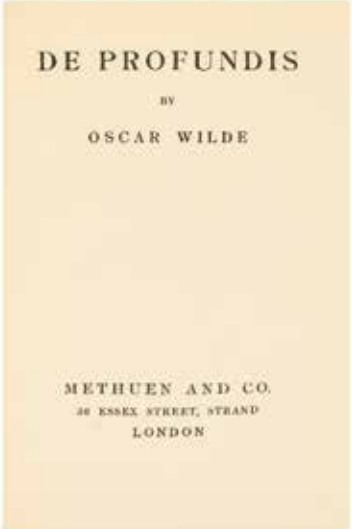
117 •
WILDE (OSCAR)
De Profundis, FIRST EDITION, *half-title, publisher's 38-page catalogue at end, newspaper and magazine reviews, articles etc. pasted onto endpapers and some pages of the catalogue, or loosely inserted, publisher's blue cloth gilt, design of a bird escaping through prison bars by Charles Ricketts on upper cover, t.e.g., slightly toned and rubbed, chemise and morocco-backed slipcase [Mason 388], 8vo,* Methuen, [1905]

£800 - 1,200

The early owner of this copy of *De Profundis* has tipped-in numerous contemporary newspaper cuttings relating to the publication of the book, the subsequent controversies surrounding it, and Wilde in general. These include articles by W.L. Courtney (*Daily Telegraph*, 24/2/1905, "a curious book - a book full of refinement of thought and phrase..."), Robert Sherard, J.M. Stuart Young, Hamilton Fyfe and others.

Provenance: John M. Bulloch (1867-1938), ownership inscription dated 18 February 1905 on front free endpaper. Bulloch was a journalist and editor, working for several popular British weekly periodicals such as *The Sphere*, *The Sketch*, and *Graphic*.



117

118 •
WILDE (OSCAR)
De Profundis, FIRST EDITION, TRADE ISSUE, *earliest state publisher's catalogue (dated February), bookplate of John Peter Winckworth, untrimmed, publisher's cloth gilt, t.e.g., slipcase [Mason 388],* Methuen, [1905]; The Ballad of Reading Gaol by C.3.3 [Oscar Wilde], *fourth edition,* March 1898; idem, *fifth edition*, March 1898, *untrimmed in publisher's white linen-backed cinnamon cloth, spine lettered in gilt, light soiling, slipcase [Mason 375, 376],* Leonard Smithers; idem, *2 pirated editions, untrimmed in publisher's white linen-backed cinnamon cloth, spine lettered in gilt, light soiling, worn, slipcase [Mason 584, 585],* Leonard Smithers, 1899, *8vo* (5)

£300 - 500

118

119 •
WILDE (OSCAR)
De Profundis, FIRST EDITION, ONE OF 200 COPIES, INSCRIBED BY ROBERT ROSS TO ADELA SCHUSTER *on front free endpaper "To Miss Schuster a token of the regard and homage of Robert Ross Feb. 27th 1905", publisher's white buckram boards, covers with three gilt medallion devices after designs by Charles Ricketts, t.e.g., others trimmed, slight soiling (heaviest to spine), spine ends bumped, morocco-backed solander box [Mason 389], 8vo,* Methuen, [1905]

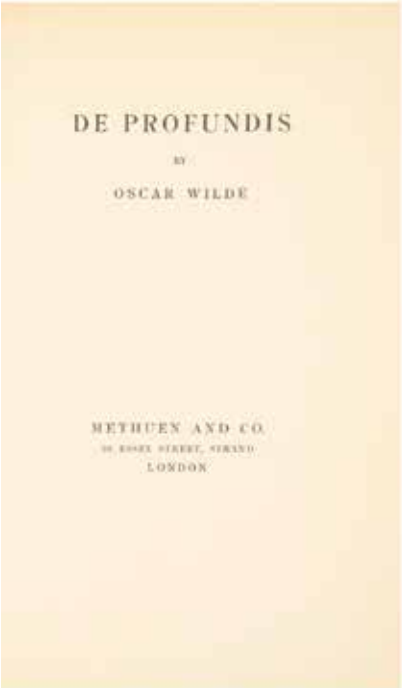
£2,000 - 3,000

PRESENTATION COPY FROM ROBBIE ROSS TO ADELA SCHUSTER.

Adela Schuster, friend and benefactor to Oscar Wilde, is described in the text on p.57 as "one of the most beautiful personalities I have ever known". See lot 123 for another presentation copy to Adela Schuster.

Provenance: Bloomsbury Book Auctions, 9 April 1987, lot 232 ("Property of a Lady, Formerly in the possession of Miss Adela ('Tiny') Schuster of Cottenham House, Wimbledon").

119



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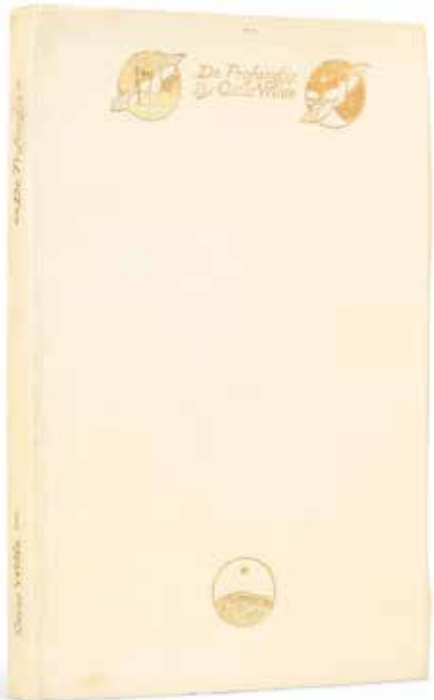


121

120

120 •
WILDE (OSCAR)
De Profundis, FIRST EDITION, LIMITED TO 200 COPIES ON HAND-MADE PAPER, *untrimmed in publisher's white buckram, upper cover with gilt lettering and designs by Charles Ricketts, t.e.g., light soiling [Mason 389], 8vo,* Methuen, [1905]

£400 - 600

121 •
WILDE (OSCAR)
De Profundis, FIRST EDITION, ONE OF 50 LARGE PAPER COPIES PRINTED ON JAPANESE VELLUM, *publisher's limp vellum gilt, with a designs by Charles Ricketts on upper cover (including a bird escaping through prison bars), t.e.g., minor soiling to spine and a couple of light marks on sides, slipcase [Mason 390], 8vo,* Methuen, [1905]

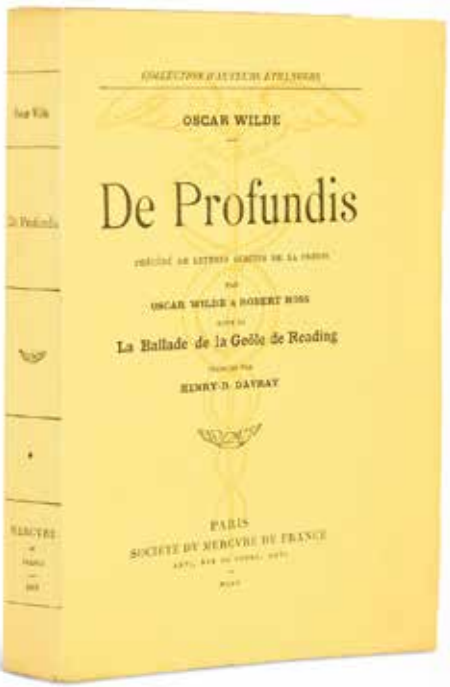
£6,000 - 8,000

Wilde's final prose work, written during the final four months of his imprisonment in Reading jail.

"The cell where Wilde wrote *De Profundis* is filled with a sense of those who recently suffered there, but the view of the sky from the small window and the heaviness of the door as it closes behind you bring back how one of the great spirits of his age was broken in body and soul in this space, and then restored to some dark approximation of life by being given pen and paper so that he too could lighten his sorrow, or make it matter more, by producing something as strange and beautiful as *De Profundis*" (Colm Toibin, *The Guardian*, 26 August 2016).

Provenance: Philip Murray Book Collection, label pasted to JM's bookplate; purchased from Maggs Bros., 25 May 2017.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



122

123

122 •
WILDE (OSCAR)
De Profundis. Précédé de lettres écrites de la prison... suivi de la Ballade de la Geôle de Reading traduits par Henry-D. Davray, NUMBER 10 OF 12 COPIES "*sur papier de Hollande*", *half-title, untrimmed, publisher's yellow wrappers, green solander box with gilt red morocco spine label,* FINE COPY, *8vo,* Paris, Société du Mercure de France, 1905

£2,000 - 3,000

THE FIRST FRENCH EDITION: ONE OF 12 COPIES PRINTED ON "PAPIER DE HOLLANDE".

Provenance: Purchased from G.F. Sims, 3 April 1979.

123 •
WILDE (OSCAR)
The Duchess of Padua, FIRST EDITION, [LIMITED TO 1000 COPIES], THE DEDICATEE ADELA SCHUSTER'S COPY, INSCRIBED BY ROBERT ROSS "*To 'the Lady at Wimbledon' from Robert Ross for Oscar Wilde Feb. 1908" on the front free endpaper*, *US copyright slip tipped-in between the second and third leaf, light spotting to endpapers, publisher's white buckram gilt, three gilt medallion devices designed by Charles Ricketts on the upper cover, t.e.g., others untrimmed, soiled (heavier to spine), morocco-backed solander box [Mason 420], 8vo,* Methuen, [1908]

£1,500 - 2,000

Ross's dedication "To A.S." reads "A few months before his death Mr. Oscar Wilde expressed to me a regret that he had never dedicated any of his works to one from whom he had received such infinite kindness... I think I am carrying out my dear friend's wishes in asking your acceptance of a play which was the prelude to a singularly brilliant and, if the last five years are omitted, a very happy life." See lot 119 for another presentation copy to Adela Schuster.

Provenance: Bloomsbury Book Auctions, 9 April 1987, lot 233 ("Property of a Lady, Formerly in the possession of Miss Adela ('Tiny') Schuster of Cottenham House, Wimbledon").

124

125

124 •
WILDE - FORGERIES
[WILDE (OSCAR)] "Autograph Manuscript. Rose D'Arcy [An Unfinished Story]. A Translation from the French made by him for his mother Lady Wilde "Speranza"...", *title and 53pp., on verso only, in red, purple and blue ink,* [n.d.]; "Autograph manuscript. The Soul of Man Under Socialism... Circa 1890-91", *title and 114pp., on verso only, in blue ink,* [n.d.], *each in full green morocco gilt by Sangorski & Sutcliffe, covers with 4-line border with author and title stamped in centre of upper covers, spines tooled in gilt within 6 compartments (fading to spines, small abrasion at foot of first mentioned), slipcases, 4to,* [undated]; together with 3 forged letters purporting to be from Oscar, 2 addressed as if from the Hôtel d'Alsace, Rue des Beaux-Arts in Paris, one from Charles Street in London; and a book about Arthur Craven (6)

£400 - 600

'MAMA: HERE IS THE ROUGH DRAFT OF THE TRANSLATION HURRIEDLY & RECKLESSLY DONE... OSCAR' - Two manuscript forgeries purporting to be by Oscar Wilde, each finely bound by Sangorski & Sutcliffe. The bookseller and Wilde specialist George Sims suggested that they were the work of the enigmatic Arthur Cravan, Dadaist poet, boxer and forger who was nephew of Constance Wilde. However, it is more likely they are by one Brett Holland (no relation of Vyvyan); see Merlin Holland, *After Oscar*, 2025, p.249.

Provenance: George. F. Sims, purchased from Maggs c.1980 and sold to Jeremy Mason on 10 May 1983 (with invoice). In his article '"Arthur Cravan"/Oscar Wilde', published in the *ABMR*, vol. VII, no.8, issue 76, August 1980, Sims noted that "I recently purchased two bogus MSS which had remained with Messrs. Maggs since the 1920s. The reproduction of the last page of one of them [Rose D'Arcy]... shows that even forgers can become bored with their work, or develop writer's cramp - see the note "Wilde" added to his "Mama" giving reasons for breaking off the translation...". In the passage referred to "Wilde" writes that "one could write ten stories oneself while making a translation of this. I am going out for tea & dinner & might not see you till morning... Oscar".

125[AR]
SHEPARD (E.H.)
Pencil sketch portrait of Oscar Wilde, head and shoulders in profile, *mounted, framed and glazed, image to view 120 x 95mm.,* undated

£600 - 800

Provenance: Estate of the artist, exhibition label on verso of frame.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

126 •
WILDE (OSCAR)
Lady Windermere's Fan. A Play about a Good Woman, NUMBER 200 of 250 COPIES, *occasional spotting, publisher's cloth gilt, vellum-backed slipcase [Mason 597, "pirated edition"],* Paris, 1903; A Woman of No Importance, NUMBER 141 OF 250 COPIES, *occasional spotting, publisher's cloth gilt, light soiling, slipcase [Mason 627, "pirated edition"],* Paris, 1903; The Duchess of Padua, *pirated edition, half-title, title printed in red and black, bookplate of Thomas B. Mosher, unopened in publisher's red wrappers with title label, chemise and morocco-backed slipcase [Mason 587],* Privately Printed [Charles Carrington], [1905]; The Picture of Dorian Gray, LIMITED TO 80 COPIES ON JAPANESE VELLUM, *publisher's vellum gilt, recased [Mason 444],* Paris, Charles Carrington, 1908; The Picture of Dorian Gray, *publisher's vellum-backed cloth gilt, rubbed, slipcase,* Paris and Brussels, Charles Carrington, 1910; Poems... Together With His Lecture on the English Renaissance, NUMBER 88 OF 250 COPIES, *publisher's cloth, slipcase,* Paris, 1903; The Picture of Dorian Gray, *publisher's grey pictorial cloth with lily design on upper cover, gilt lettering on spine, damp-stained and worn [Mason 332],* Paris, Charles Carrington, 1905*, 8vo* (7)

£800 - 1,200

The first two items in the lot, *Lady Windermere's Fan* and *A Woman of No Importance*, were included by Stuart Mason in his list of pirated editions by Leonard Smithers. However, in 1985 a letter from Oscar Wilde to Leonard Smithers from August 1899 came to light in which Wilde sold the copyright of those two works to Smithers for £20 (Christie's, 22 November 1985, lot 140). Wilde wrote "My Dear Smithers, Thank you very much for the 50 francs: it arrived just in time. As regards the plays - (*Lady Windermere*, & the *Woman of No Importance*) - certainly: I accept your offer - and then you will have the complete edition of the English plays... send me £20 for the copyright of two of my plays - it will be a great day for France and England when I get it". The letter was accompanied by a document signed by Wilde, on the same lined paper as the letter, which reads: "In consideration of the sum of twenty pounds (£20), for which this is a receipt, I hereby assign to Leonard Smithers, Publisher, the copyright of the publication and printing of my two plays 'Lady Windermere's Fan,' and the 'Woman of No Importance'-Oscar Wilde, Paris, Aug. '99" (Holland and Hart-Davis, *The Complete Letters of Oscar Wilde*, 2000, pp.1162-1163).

127 •
WILDE (OSCAR)
Intentions...The Decay of Lying; Pen, Pencil and Poison; The Critic as Artist; The Truth of Masks, FIRST EDITION IN BOOK FORM, *one of 1500 copies, bookplate of William Macdonald Mackay, publisher's green cloth gilt by Ricketts, small tears to spine repaired, hinges strengthened, slipcase [Mason 341],* James R. Osgood, McIlvaine, 1891; Lord Arthur Savile's Crime & Other Stories, FIRST EDITION, *occasional spotting, publisher's boards printed in dark red with a design by Charles Ricketts, light soiling, chemise and morocco-backed slipcase,* James R. Osgood, McIlvaine, 1891; De Profundis, FIRST EDITION, TRADE ISSUE, *earliest state publisher's catalogue (dated February), early ownership inscription on first free endpaper, untrimmed, publisher's cloth gilt, t.e.g., faint soiling, slipcase [Mason 388],* Methuen, [1905]; For the Love of the King, *limited to 1000 copies, untrimmed in white buckram gilt, dust-jacket (small loss to head of spine, frayed), t.e.g.,* Methuen, [1922]*, 8vo and 4to;* and 11 others by Wilde (15)

£600 - 800

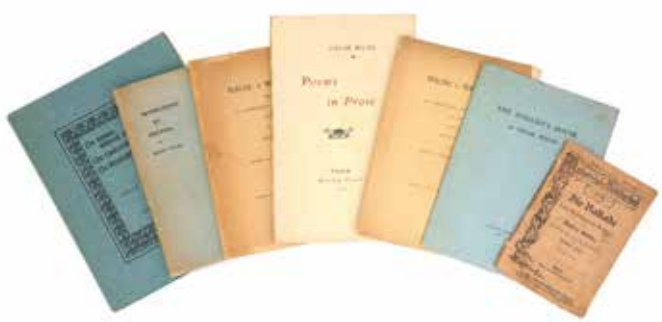
126

127

127

128

129



130

128 •
WILDE (OSCAR)
The Happy Prince and Other Tales, *first American edition, illustrations by Walter Crane and Jacomb Hood, publisher's decorative cloth printed in colours, rubbed with some loss to gilt spine lettering [Mason 321],* Boston, Roberts Brothers, 1888; Poems... Together with his Lecture on the English Renaissance, LIMITED TO 250 COPIES, *spine soiled*, Paris, 1903; The Poems, *second Mosher edition,* LIMITED TO 750 COPIES*, publisher's boards, dust-jacket, slipcase (split at sides),* June, 1905; The Poetical Works including Poems in Prose, LIMITED TO 750 COPIES*, frontispiece, publisher's decorative boards gilt, dust-jacket,* 1908; The Young King and Other Tales, LIMITED TO 300 COPIES, *uncut in publisher's boards,* 1922, Portland, Maine, Thomas B. Mosher; Salome, *16 plates by Aubrey Beardsley, t.e.g., dust-jacket,* John Lane, The Bodley Head, 1912; Sixteen Letters from Oscar Wilde, LIMITED TO 550 COPIES, *edited by John Rothenstein, book label "From the Library of Janet and C.R. Ashbee", and bookplate of Halsted B. van der Poel, slipcase,* Faber, 1930; The Portrait of Mr. W.H. as Written by Oscar Wilde, LIMITED TO 1000 COPIES, New York, Michael Kennerley, 1921, *unless mentioned publisher's cloth*; Collected Poems... Drawings by Donia Naschen, *modern half green morocco,* Collins, [c.1930]; Sebastian Melmoth [Oscar Wilde], *title printed in red and black, bookplate of Frederick William Brown, contemporary half red morocco, t.e.g., joints slightly worn,* Arthur Humphreys, 1905*, 8vo*; and 3 others (13)

£400 - 600

129 •
WILDE (OSCAR)
The Importance of Being Earnest, *worn with loss to upper right corner [Mason 384],* Samuel French, [c.1910]; Ravenna, *pirated edition, modern calf gilt, publisher's wrappers bound in [Mason 613],* Oxford, 1878 [but 1904]; Waifs and Strays, no.1 (June 1879), *chemise and morocco-backed slipcase,* Oxford, Thomas Shrimpton & Son, [1879]; To M.B.J., FIRST EDITION, NUMBER 61 OF 65 COPIES, *chemise and morocco-backed slipcase,* 1920--[BLOXAM (JOHN FRANCIS)] The Priest and the Acolyte, Privately Printed for Presentation only, [1905]--YOUNG (DAL) Apologia pro Oscar Wilde, *bookplate of Halsted B. van der Poel,* William Reeves, 1895--L'Hermitage. Revue mensuelle de literature, no. 6, 1920-- ENDZ (ERNST) Oscar Wilde: A retrospect, Vienna, Alfred Holder, 1921, *publisher's wrappers, some wear, the last four mentioned held together in a morocco-backed slipcase, 8vo and 4to*; and another (9)

£400 - 600

130 •
WILDE - PIRATED EDITIONS
WILDE (OSCAR) The Harlot's House, *[Mason 596],* 1905; Impressions of America, ONE OF 500 COPIES, Keystone Press, 1906; Wilde v Whistler, 2 copies, *[Mason 625],* 1906; Poems in Prose, *[Mason 609],* Paris, 1905; The Sphinx Without a Secret. The Canterville Ghost. The Model Millionaire, ONE OF 300 COPIES, *[Mason 623],* 1904; De Profundis, *[Mason 586]*, 1910; Phrases and Philosophies for the Use of the Young, NUMBER 11 OF 75 COPIES, *bookplate of Isabel Hartley [Mason 602]*, 1894; The Soul of Man Under Socialism, NUMBER 171 OF 250 COPIES, *[Mason 620],* 1904; The Portrait of Mr. W.H., NUMBER 131 OF 200 COPIES, *[Mason 611],* [c.1904]; Vera: or The Nihilists, NUMBER 189 OF 200 COPIES, *bookplate of Harold Hartley [Mason 624],* Privately Printed except where otherwise stated, 1902, *all but one pirated editions, faint toning and occasional spotting, publisher's wrappers, some wear, held in two morocco-backed slipcases, 8vo and 12mo* (11)

£400 - 600

A COLLECTION OF PIRATED EDITIONS, including *De Profundis* (1910), one of the rarest of Wilde's piracies which appeared in April 1910 and was hawked "in Fleet Street and the Strand at prices varying from one penny to sixpence" [Mason 586]. The perpetrators were eventually traced in July, 5252 copies destroyed, and the culprits convicted.

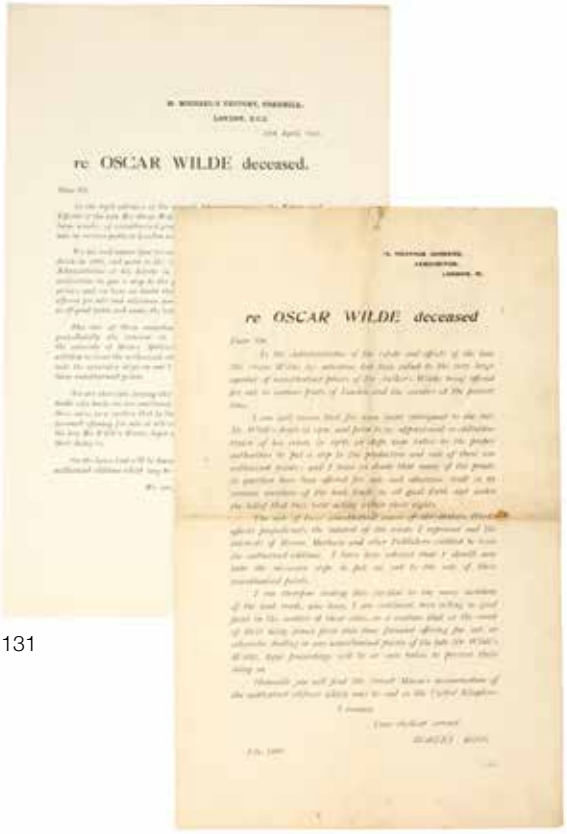
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

131 •
ROSS (ROBERT)
Printed circular headed 're Oscar Wilde deceased', *4pp. on a bifolium, the list of editions supplied in facsimile and loosely inserted, some soiling with and tape repairs where previously folded, folio,* 1908; idem, *later issue, with the list of editions,* 1920, *small folio* (2)

£200 - 300

RARE ITEMS TESTIFYING TO ROSS'S TIRELESS CAMPAIGN AGAINST PIRATED WILDE EDITIONS.

Robert Ross, in his role as Wilde's literary executor, actively worked to restore Wilde's reputation and protect his legacy. Ross issued these two circulars, dated 1908 and 1920, to the book trade. They list authorised editions (based on Stuart Mason's bibliography) and warn that sellers of pirated material would face legal action. Ross vigorously fought against pirated editions of Wilde's works, and managed to secure profitable publishing deals with the same publishers that had abandoned the author during his trial.



131

132 •
WILDE - THOMAS B. MOSHER
WILDE (OSCAR) The Poems, NUMBER 15 OF 50 COPIES ON JAPAN VELLUM, SIGNED BY THE PUBLISHER, *publisher's Japan vellum printed wrappers over boards [Bishop 304; Hatch 248],* 1903; Lecture on the English Renaissance, COPY 42 OF 50 ON JAPAN VELLUM, *photographic frontispiece of Wilde, bookplate "Apres moi le sommeil" made by Max Ernst for Paul Eluard, publisher's Japan vellum with yapp edges, lettering on spine (faded) [Bishop 193; Hatch 323]*, 1905; Intentions, *one of 600 copies on Van Gelder paper, publisher's Japan vellum, dust-jacket (toned, tear to spine, edges and corners frayed), original slipcase (worn) [Bishop 174; Hatch 286],* 1904; The Soul of Man Under Socialism, *one of 600 copies on Van Gelder paper, grey paper boards with red lettering on covers [Bishop 378; Hatch 319],* 1905; Poems in Prose, *printed on Japan vellum, publisher's cream Japan vellum with gilt design [Bishop 298; Hatch 361],* 1906; idem, *printed on Van Gelder paper, publisher's green paper wrapper with gilt design, with dust-jacket (edges frayed) [Bishop 298; Hatch 361],* 1906; idem, *another copy, no dust-jacket [Bishop 298; Hatch 361],* 1906; Salome. A Tragedy in One Act, *one of 500 copies on Van Gelder paper, publisher's grey boards, paper title label on spine [Bishop 341; Hatch 530],* 1911; The Sphinx, *printed on Japan vellum, publisher's Japan vellum printed wrappers over card [Bishop 380; Hatch 543],* 1911; idem, *printed on Van Gelder paper, publisher's printed wrappers over card [Bishop 380; Hatch 543],* 1911; The Young King and Other Tales, NUMBER 4 OF 50 COPIES ON JAPAN VELLUM, *publisher's printed boards, dust-jacket (torn with some loss), slipcase (loss to sides, worn) [Bishop 444; Hatch 758],* 1922; The Ballad of Reading Gaol, *fourth edition, one of 950 on Van Gelder paper, publisher's paper boards with title label on cover and spine [Bishop 13.3; Hatch 553],* 1911; The Happy Prince and Other Tales, *one of 925 copies on Van Gelder paper, publisher's pictorial paper boards with yapp edges [Bishop 143; Hatch 388],* 1917; idem., NUMBER 48 OF 50 COPIES ON JAPAN VELLUM, *publisher's pictorial Japan vellum [Bishop 144; Hatch 748],* 1919; A House of Pomegranates, *third edition, one of 925 copies on Van Gelder paper, publisher's pictorial paper boards, yapp edges [Bishop 159.2; Hatch 598],* 1913, *limitations unknown unless stated, first Mosher editions unless otherwise mentioned, faint toning and spotting, some rubbing or wear to bindings, 8vo,* Portland Maine, Thomas B. Mosher; and 15 others printed by Mosher (30)

£800 - 1,200

Provenance: Second item from the library of Paul Éluard, with his bookplate designed by Max Ernst.

132

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134

135

133 •
MASON (STUART, pseudonym of C.S. Millard)
A Bibliography of the Poems of Oscar Wilde, LIMITED TO 47 COPIES, *faint spotting, untrimmed, publisher's cream cloth gilt [Mason 656],* E. Grant Richards, 1907; Oscar Wilde: Art and Morality, NUMBER 16 OF 25 LARGE PAPER COPIES, SIGNED BY THE AUTHOR, *frontispiece portrait of Wilde and illustrations throughout, quarter vellum over blue paper boards, gilt lettering on spine, slipcase [Mason 660],* J. Jacobs, 1908; idem, LIMITED TO 475 COPIES*, publisher's cloth, faded and worn [Mason 659],* J. Jacobs, 1908; Bibliography of Oscar Wilde, *publisher's purple cloth gilt, spine faded, chemise, morocco-backed slipcase,* Werner, [1914]--[BLOXHAM (JOHN FRANCIS)] AND STUART MASON. The Priest and the Acolyte with an Introductory Protest, PRESENTATION COPY INSCRIBED "*Robert Ross from Stuart Mason. Dec. 21 1907*" *on front free endpaper, bookplate of A.J.A. Symons, untrimmed in publisher's grey boards, spotted and rubbed, slipcase [Mason 655],* Lotus Press, 1907--Catalogue 161. A Collection of Original Manuscripts, Letters & Books of Oscar Wilde... formerly in the possession of Robert Ross, C.S. Millard (Stuart Mason) and the Younger Son of Oscar Wilde, *publisher's wrappers, soiled and repaired,* Dulau & Co., 1928*, 8vo*; and another (7)

£300 - 500

134 •
[WILDE (OSCAR)]
The Trial of Oscar Wilde from the Shorthand Reports, NUMBER 471 OF 550 COPIES ON HANDMADE PAPER, *title printed in red and black, lacking advertisements at end, bookplate of M. Bernard Thorold, later purple morocco gilt, spine faded [Mason 688],* Privately Printed, 1906--SYMONS (ARTHUR) A Study of Oscar Wilde, NUMBER 36 OF 100 COPIES SIGNED BY THE AUTHOR, *title printed in red and black, photographic frontispiece, bookplate of Sybil and Wallace Werner, green buckram gilt, spine faded,* Charles J. Sawyer, 1930--HARRIS (FRANK) AND ALFRED DOUGLAS. New Preface to "The Life and Confessions of Oscar Wilde", *bookplate of Halsted van der Poel, publisher's cloth, title label on upper cover, wear to spine,* Fortune Press, 1925--WRATILAW (THEODORE) Oscar Wilde: A Memoir, ONE OF 26 COPIES SIGNED BY J. BETJEMAN AND G. KRISHNAMURTI, *printed on Barcham Green 'Charter Oak', untrimmed in publisher's half calf over green suede boards gilt, t.e.g., spine faded and repaired with archival tape, matching slipcase,* privately printed for John Betjeman and G. Krishnamurti, 1930*, large 8vo* (4)

£300 - 500

135
BOOKBINDING - ART NOUVEAU
SIMPSON (M. LILIAN, *designer*) An electroplate book binding designed for the Art Union of London, *cast to each side with an allegorical figure of love watched over by spirits on each angle, engraved at foot of the upper, lower and spine panels "ART UNION OF LONDON 1ST JANUARY 1896", laid flat and framed, 430 x 250mm.,* 1 January 1896

£300 - 500

SILVER-PLATED ART NOUVEAU BOOKBINDING BY A WOMAN DESIGNER. This design was commissioned by the Art Union of London and was distributed to its members as a photograph album. It gained for the artist Lilian Simpson a Gold Medal in the National Competition of all the Schools of Art in 1894. As the original title-page (quoted by Tidcombe, *Women Bookbinders*, 1996, p.89) stated, "The idea embodied in the design is that of the growth of Life... watched over by Spirits... whilst Love... kisses the buds into bloom, and, as shown on the clasp, binds together the pages of the Book of Life."

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

136
ARTS AND CRAFTS CIGARETTE BOX
An Arts and Crafts silver and copper box, by George Lawrence Connell, London 1903, *rectangular form, copper body and hinged cover with domed centre, with an all over spot hammered 'beaten' surface, the cover with silver hinged and applied straps, riveted, shaped design with stylised fleur de lys, the corners of the base applied with unmarked silver open-work scroll supports, length 210mm., height 80mm.*

£500 - 700

The design of this box appeared in a silverware advertisement in *The Studio*, 1904, for Connell, 83 Cheapside London, entitled 'Modern artists jewellery and silverware' described as 'Beaten Silver Cigarette Box, to hold 50 cigarettes £5-0s-0d'.

A silver form of this box, with maker's mark for William Hutton & Son Ltd, hallmarked for 1901 is in the Goldsmiths collection, illustrated in *Treasures of the 20th Century* (The Goldsmiths Company, 2000, pl.12, p.18).

136

137 •
RICKETTS (CHARLES) - VALE PRESS
Daphnis and Chloe, A Most Sweet and Pleasant Pastoral Romance for Young Ladies, done into English by Geo. Thornley, LIMITED T0 210 COPIES, *37 wood-engraved illustrations by Charles Shannon and Charles Ricketts, decorative initials, occasional light spotting, publisher's green cloth, title and "The Vale" in gilt on spine, spine ends rubbed, slipcase, large 4to,* [Sold by Elkin Matthews and John Lane, 1893]

£600 - 800

An early collaboration between Charles Shannon and Charles Ricketts which, whilst not officially a Vale Press publication does have 'The Vale' lettered in gilt on the spine, and has the dedication "To T.S.M. The Vale April MDCCCXCIII".

Provenance: William Crampton (1843-1910, English bibliophile), bookplate.

137

138 •
RICKETTS (CHARLES) - VALE PRESS
MARLOWE (CHRISTOPHER) AND GEORGE CHAPMAN. Hero and Leander, LIMITED TO 220 COPIES, *frontispiece and 6 woodcut illustrations, and decorations by Charles Ricketts and Charles Shannon, several leaves toned, the prospectus (announcing only 150 copies and 4 illustrations) and a 4pp. order form loosely inserted, publisher's full decorative vellum gilt designed by Ricketts, 8vo,* Elkin Matthews and John Lane, 1894

£600 - 800

A very fine copy, with illustrations and decorations "cut on the wood" by Ricketts and Shannon "at the Vale", and retaining both the prospectus and order form.

138

139

140

139 •
[RICKETTS (CHARLES)]
Beyond the Threshold... Translated From the French and Illustrated by Charles Ricketts, [ONE OF 150 COPIES], AUTHOR'S PRESENTATION COPY, INSCRIBED "*To Thom Winslow this Victorian masterpiece from its British author C. Ricketts*" *on the front free endpaper*, *5 plates by Ricketts, publisher's burgundy morocco, elaborately ruled and blocked in gilt to a design by Ricketts (signed at foot), t.e.g., others uncut, rubbed,* Privately Printed at the Curwen Press, 1929; Oscar Wilde Recollections, LIMITED TO 800 COPIES, *title in red and black, bookplate of John Morgan, publisher's decorative white buckram gilt, dust-jacket,* Nonesuch Press, 1932; Unrecorded Histories, LIMITED TO 950 COPIES, *illustrations by Ricketts, publisher's decorative cream buckram, spine toned,* Martin Secker, 1933--MARLOWE (CHRISTOPHER) AND GEORGE CHAPMAN. Hero and Leander, LIMITED TO 220 COPIES*, frontispiece, 6 woodcut illustrations and decorations by Charles Ricketts and Charles Shannon, bookplate of John Walton Barker, light toning, publisher's decorative vellum gilt designed by Ricketts, stained and soiled, slipcase,* Elkin Matthews and John Lane [for the Vale Press], 1894--TENNYSON (ALFRED) Poems, LIMITED TO 320 COPIES, *wood-engraved willow pattern border decorations engraved by C.E. Keates after designs by Ricketts, bookplate of Charles Henry King, red morocco gilt,* Ballantyne Press [for the Vale Press], 1900--De Cupidinis et Psyches Amoribus Fabula Anilis, *woodcut illustrations designed by Ricketts, unopened in quarter cloth over boards, worn,* [Vale Press], [1901]; Ecclesiastes; or, The Preacher and The Song of Solomon, *printed in red and black, bookplate of William Barclay Squire, quarter cloth over boards, worn,* Ballantyne Press for Hacon & Ricketts, 1902--The Parables from the Gospels, *10 woodcuts by Ricketts, inscription dated 1913, vellum gilt, yapp edges,* Ballantyne Press for Hacon & Ricketts, 1913--WHITE (GLEESON) AND CHARLES SHANNON, *editors*. The Pageant, vol. I and II, *illustrated title-page to volume 1 by Selwyn Image, monochrome and colour plates and vignettes, light spotting, publisher's decorative lilac cloth gilt designed by Charles Ricketts, rubbed,* Henry & Co., 1896-1897*, 8vo and large 8vo*; and 5 others, Ricketts interest (15)

£700 - 900

140
WILDE, RICKETTS AND PSYCHIC MESSAGES
RICKETTS (CHARLES) Autograph letter signed ("C. Ricketts") to Mrs [Hester] Travers Smith, thanking her for her comments on the production of Bernard Shaw's Joan Of Arc [for which Ricketts was the designer], and discussing the performance of Sybil Thorndike in the lead role ("Miss Thorndike fails in the trial scene - at least at present, but I think this largely Shaw's fault... he forgot Joan has been in prison 3 months, half poisoned..."), before mentioning "I am interested in what you tell me of Wilde and look forward to your book", and inviting her to tea, *one page, 4to*, [n.d. but ?1923-4]--SMITH (HESTER TRAVERS, *editor*), *pseud. of* HELEN DOWDEN. Psychic Messages from Oscar Wilde, FIRST EDITION, *frontispiece portrait of Wilde, publisher's decorative cloth,* DUST-JACKET *(split at upper joint, loss at spine head not touching printed text), 8vo*, T. Werner Laurie, [1924]--"Seance Play by Oscar Wilde"*, typescript, 86pp. (printed verso only), modern cloth, gilt lettered on spine, 4to,* [1920s] (3)

£200 - 400

"Being dead is the most boring experience of life" - so said Oscar Wilde, allegedly, to Irish spiritualist Hester Travers Smith during a series of seances she held with him in 1923. She also recorded in automatic writing a play Wilde conveyed to her. According to Jeremy Mason a copy of the transcript was "sent to various people who knew Wilde in life for their comments. Margot Asquith replied with anger, Sir Arthur Conan Doyle and Charles Ricketts with sympathy - some agreed that the style was remarkably similar to Wilde's, others saying it was simply a poor imitation".

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

141 •
WILDE'S MILIEU AND BEYOND
RICKETTS (CHARLES S., *illustrator*) Poems Dramatic and Lyrical by John Leicester Warren, Lord De Tabley, ONE OF 100 COPIES ON JAPANESE VELLUM, *6 plates, and cover design with all-over design of gilt-blocked "hearts" by Ricketts, bookplate of Alice Marian Trusted,* Elkin Matthews, 1893; The Collected Poems of Lord de Tabley, *bookplate of Arthur and Kate Waugh, gilt vellum,* Chapman and Hall, 1903--The Confessions of St Augustine, LIMITED TO 400 COPIES*, printed in red and black, woodcut illustrations, vellum spine,* Kegan Paul, 1900--Loves Garland: A Book of Posey Gift Mottoes, *vellum gilt (soiled),* Privately Printed for Arthur Humphreys, 1894--MATURIN (CHARLES ROBERT) Melmoth the Wanderer, 3 vol., PRESENTATION COPY INSCRIBED BY THE EDITORS ROBERT ROSS AND "WILLIAM WILSON" [MORE ADEY] TO PONSONBY SULLIVAN, Bentley 1892--SYMONDS (JOHN ADDINGTON) In the Key of Blue, *publisher's botanical pictorial cloth gilt designed by Charles Ricketts,* Elkin Mathews, 1893--RODD (RENNELL) Rose Leaf and Apple Leaf... with an Introduction by Oscar Wilde, *gift inscription dated 1882, bookplate of Halsted B. van der Poel, publisher's pictorial vellum, held in chemise and morocco-backed slipcase,* Philadelphia, 1882--MEINHOLD (WILLIAM) AND LADY WILDE. Sidonia the Sorceress and the Amber Witch, 2 vol., *publisher's pictorial cloth gilt,* Reeves and Turner, 1894--FIELD (MICHAEL, *pseud. of* KATHARINE BRADLEY AND EDITH COOPER) Wild Honey, *publisher's green cloth, with floral bee and honeycomb design by Charles Ricketts, t.e.g.,* Fisher Unwin, 1908--BOTTOMLEY (GORDON) Gruach and Britain's Daughter: Two Plays, *publisher's pictorial cloth with design by Charles Ricketts,* Constable, 1921; Poems of Thirty Years, *cream cloth gilt,* Constable, 1925--An Anthology of Modern Verse chosen by A. Methuen, *blue morocco gilt, a.e.g.,* Methuen, 1929--LA ROCHEFOUCAULD. Maximes, *red half morocco gilt,* Arthur Humphreys, 1902--HUTCHINSON (THOMAS) Jolts and Jingles. A Book of Poems for Young People, NUMBER 26 OF 60 LARGE PAPER COPIES, *signed by the author on the colophon, printed dedication to Oscar Wilde ("To you who wrote THE HAPPY PRINCE, the sweetest tale of modern times..."), publisher's stiff printed wrappers,* Stanesby & Co., 1889*, occasional spotting and toning, some rubbing, 12mo, 8vo and 4to;* and 12 others (29)

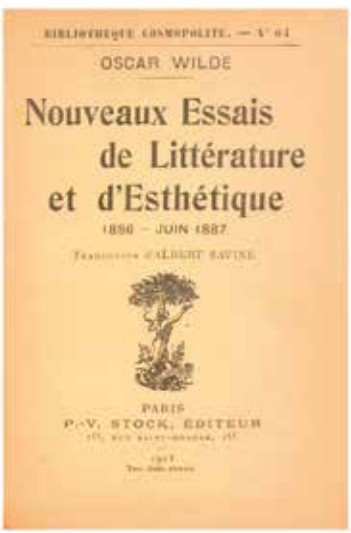
£400 - 600

141

142 •
WILDE (OSCAR)
Essais de littérature et d'esthétique 1877-1885[-1890], 3 vol., EACH ONE OF 10 COPIES "*sur papier de Hollande*" *numbered and initialled by the publisher*, *translated by Albert Savine, early uniform morocco-backed marbled boards, spines decorative gilt and blind-stamped with morocco onlays, with gilt initials "G.W." at foot of spines, t.e.g., others untrimmed, publisher's printed yellow wrappers bound in, 8vo,* Paris, P.V. Stock, 1912-1913

£800 - 1,200

Provenance: G.F. Sims, purchased 4 June 1981.



142

143 •
WILDE (OSCAR)
La maison de la courtisane. Nouveaux poèmes, NUMBER 3 OF 10 COPIES "*sur papier de Hollande*" *numbered and initialled by the publisher*, *translated by Albert Savine, half-title toned, early cloth-backed marbled boards, gilt morocco spine label, t.e.g., others untrimmed, publisher's yellow wrappers bound in, slipcase, 8vo,* Paris, P.V. Stock, 1919

£600 - 800

143

144

145

146

144 •
WILDE (OSCAR) - FRENCH EDITIONS
Derniers essais de littérature et d'esthétique (Août 1887-1890), P.V. Stock & Cie, 1913; Les origines de la critique historique et conférences sur l'art, Mercure de France, 2 copies, *one inscribed by the translator Georges Bazile,* 1914; La Maison des Grenades, ONE OF 25 COPIES ON "PAPIER MADAGASCAR", *colour illustrations,* Henri Jonquieres, 1924; La Maison de la Courtesane, Librairie Stock, 1922; Intentions, 2 copies, Librairie des Bibliophiles Parisiens, 1923; Clamavi ad Te, 2 copies, Andre Delpeuch, 1925; De Profundis, NUMBER 68 OF 110 COPIES, Mercure de France, 1926; Salome, 2 copies, *limited to 1050 copies (one numbered 32, one unnumbered),* 1927; Ballade de la Geôle de Reading, Mercure de France, 1927; La tragedie finale, Mercure de France, 1928, *some toning, all except two in publisher's wrappers, two in modern morocco with original paper wrappers bound in, some with glassine dust-jackets, light toning and wear, 8vo,* Paris; and 14 others (28)

£400 - 600

145 •
WILDE (OSCAR)
Some Letters from Oscar Wilde to Alfred Douglas, 1892-1897, NUMBER 150 OF 225 COPIES, *photographic frontispiece, title printed in red and black, publisher's quarter vellum over green boards, rubbed, spine faded, original slipcase,* San Francisco, Printed for William Andrews Clark, Jr. by John Nash, 1924--A Portrait of Oscar Wilde from the Moreira Salles Collection of Literary Manuscripts. With an Introduction and Descriptive Notes by Merlin Holland, NUMBER 67 OF 525 COPIES, *publisher's purple cloth gilt, dust-stained, matching solander box*, Privately Printed, [2008]--WILDE (OSCAR) The Picture of Dorian Gray, Manuscript, *limited to 1000 copies, publisher's cloth gilt, matching slipcase,* Paris, SP Books, [2018]; De Profundis. A Facsimile, NUMBER 21 OF 95 COPIES SIGNED BY MERLIN HOLLAND, *half morocco gilt, slipcase,* The British Library, 2000*, folio* (4)

£300 - 500

146 •
WILDE - ILLUSTRATED EDITIONS
WILDE (OSCAR) Ballade de la Geôle de Reading. The Ballad of Reading Gaol. Burins originaux de Tavy Notton, NUMBER 6 OF 10 COPIES ON JAPON IMPERIAL, *from a total edition of 180, this copy comprises one original etching, one suite on japon with remarks, one suite on papier à la cuve with remarks and one copper plate, loose in publisher's wrappers (as issued), chemise, slipcase, light wear,* Paris, L'Odéon, [1951]; The Ballad of Reading Gaol, NUMBER 59 OF 60 COPIES, *signed by the artist, woodcut device on colophon, 13 mezzotints by Jean-Gabriel Daragnes, faint offsetting, uncut and loose as issued in publisher's printed wrappers, chemise with glassine dust-jacket slipcase (worn and soiled),* [Paris, Insita Cruce, 1944]; Ballade de la Geôle de Reading, ONE OF 21 COPIES ON VELIN D'ARCHES, *with two suites of plates (one loose as issued) and two original watercolours, publisher's wrappers, glassine dust-jacket, slipcase,* 1942; 14 Bois dessinés et gravés par Rene Ben Sussan pour illustrer Salomé d'O. Wilde, NUMBER 51 OF 125 COPIES, *13 large illustrations and decorations by Ben Sussan, publisher's wrappers, glassine dust-jacket, chemise and slipcase,* Paris, [c.1920]; Salome, ONE OF 1500 SIGNED BY THE ARTIST, *10 pochoir plates on black paper by Andre Derain, uncut in publisher's wrappers*, New York, Limited Editions Club, 1938; Le Crime de Lord Arthur Savile avec des gravures de Jacques Boullaire, ONE OF 25 COPIES ON VELIN PUR FIL DES PAPETERIES DU MARAIS, *publisher's wrappers with matching chemise and slipcase, rubbed,* Paris, Robert Laffont, [1947]; Der Junge Fischer und seine Seele, NUMBER 65 OF 100 COPIES, *18 colour illustrations by Helmut Knorr in the text, publisher's cloth gilt, faded covers,* Helmut Knorr, Privatdruk, [1951]; Salomé avec des illustrations au pochoir d'apres des guaches de Derain, Monte-Carlo, Les Fermiers Generaux, 1955; Salomé. Zeichnungen von Helmut Rieger, NUMBER 19 OF 180 COPIES SIGNED BY THE ARTIST, *with an additional signed etching, publisher's cloth,* Reutlingen, Typo Edition, 1976; The Fairy Tales of Oscar Wilde... Illustrations by Yuko Shimzu *publisher's pictorial boards, slipcase and box,* Beehive Books, [2020]*, folio and small folio*; and a limited edition of *Herodias* by Flaubert illustrated with etchings by William Walcot (11)

£600 - 800

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

147 •
WILDE (OSCAR)
Slavík a růže [Nightingale and Rose], NUMBER 19 OF 200 COPIES, *3 etched plates by František Kobliha, publisher's cloth-backed pictorial boards,* Prague, Moderni Revue, 1918; [Nightingale and Rose, and Other Stories], *in Yiddish, translated by Avraham Frumkin, frontispiece portrait, modern boards with original printed wrappers laid down on sides,* Zsherminal, 1907; De Profundis, *in German, translated by Max Meyerfeld, decorative title and frontispiece printed in red and black, ownership inscription of classical scholar Maurice Platnauer (1887-1974) dated 1922, early cloth, gilt morocco spine label,* Berlin, S. Fischer, 1905; Salome. Tragoedie in einem Akt, THE ILLUSTRATOR'S OWN COPY *signed "Marcus Behmer, Berlin 1903" on the verso of frontispiece, decorative titles, plates and free endpapers (printed in gilt) by Behmer, publisher's pictorial wrappers, toned,* Leipzig, Insel-Verlage, 1903; Salomé... Musique de Richard Strauss, *several pencil annotations, early cloth with red morocco spine label, original wrappers bound in,* Leipzig, Otto Junne [and others], 1907; Salomé, *plates by Alastair [Hans Henning Voigt], bookplate of William Ayer Peters, early calf-backed gilt-patterned boards, t.e.g., joints repaired and frayed,* Paris, G. Cres, 1927*, 8vo*; and 3 others, foreign language editions (9)

£400 - 600

147

148 •
GIDE (ANDRE)
Oscar Wilde. A Study... with Introduction, Notes and Bibliography by Stuart Mason, LIMITED TO 500 COPIES, ROGER SENHOUSE'S COPY, *with signature and annotations in pencil, 5 plates, publisher's boards, printed labels on upper cover and spine (chipped), recased with new endpapers,* Oxford, Holywell Press, 1905--SHERARD (ROBERT HARBOROUGH) Andre Gide's Wicked Lies about the Late Mr. Oscar Wilde in Algiers in January, 1895... Minutely examined & Commented upon, *one full-page illustration, uncut, signed by the author inside upper cover, bookplate of Halsted B. van der Poel*, [1933]--Oscar Wilde "Drunkard and Swindler". A Reply to George Bernard Shaw, Dr. G.J. Renier... with an Interview with G.B. Shaw, 1933, *publisher's wrappers*, Calvi (Corsica), Vindex Publishing Company; Oscar Wilde Twice Defended, *publisher's stiff wrappers, spine faded,* Chicago, Argus Bookshop, 1934*, together in slipcase, 8vo* (4)

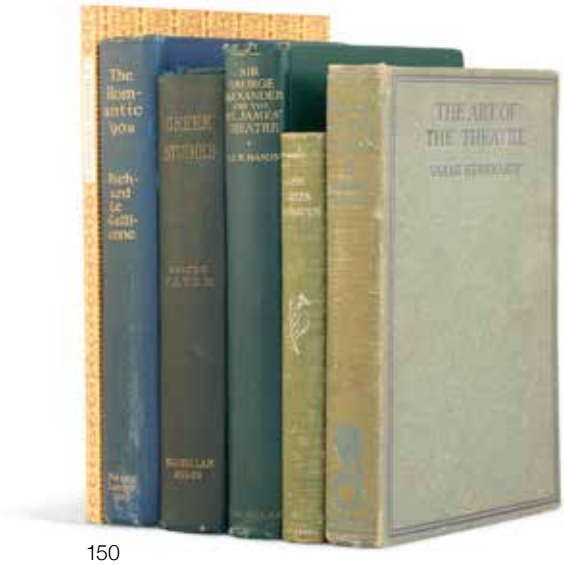
£200 - 400

148

149 •
WILDE (OSCAR)
A House of Pomegranates, *tipped-in colour plates by Jessie M. King,* Methuen, 1915; The Picture of Dorian Gray... illustrations by Henry Keen, John Lane, 1925; idem, *illustrated by Ben Kutcher,* New York, Dodd and Co., 1926; The Happy Prince and Other Tales, *colour plates by Charles Robinson*, Duckworth, [1913]; The Poems... Illustrated by Jean De Bosschere, *colour plates, dust-jacket*, New York, Boni & Liveright, 1927; The Harlot's House and Other Poems, ONE OF 200 COPIES, *signed by the illustrator, publisher's slipcase,* 1929; Salome. A Tragedy, ONE OF 500 COPIES SIGNED, *signed by the illustrator,* 1927; The Ballad of Reading Gaol, INSCRIBED BY THE ILLUSTRATOR *to Alec Waugh* 1928, *all illustrated by John Vassos*, New York, Dutton; The Ballad of Reading Gaol, *illustrations by Arthur Wragg,* 1948; Salome... with A New Introduction by Holbrook Jackson, *illustrations and decorations "hand-illuminated by Valenti Angelo", original slipcase*, New York, Heritage Press, 1945; The Harlot's House, *5 etched plates by Althea Gyles, off-setting,* Boston, John W. Luce, 1910; The Ballad of Reading Gaol, *illustrations by Latimer W. Wilson,* New York, F.M. Buckles, [1907]; The Young King and Other Stories. Illustrated by George Ehrlich, *inscribed by the illustrator, dust-jacket,* Alan Wingate, [1946], *publisher's bindings (mostly cloth), some rubbing, 8vo and 4to*; and approximately 35 others, *mostly illustrated and children's editions, some in Japanese* (c.50)

£400 - 600

149



150

151

150 •
WILDE'S MILIEU, THE NINETIES, ETC.
A collection of approximately 75 books relating to Wilde's world, including: [HICHENS (ROBERT SMYTHE)] The Green Carnation, Heinemann, 1894; idem, *first American edition,* New York, Appleton, 1894--MASON (A.E.W.) Sir George Alexander & St. James' Theatre, 1935--PATER (WALTER) Greek Studies, 1895--LE GALLIENNE (RICHARD) The Romantic '90s, 1926--BERNHARDT (SARAH) The Art of Theatre, n.d.--NEILSON (JULIA) This Is Remembrance, AUTHOR'S PRESENTATION COPY, 1940--[PEARSON (HESKETH)] The Whispering Gallery. Being Leaves from a Diplomat's Diary, 1926--BEERBOHM (MAX) A Christmas Garland, 1926--NELSON (JAMES G.) Publisher to the Decadents. Leonard Smithers, *dust-jacket*, 2000, *publisher's cloth, some rubbing*--HARRIS (FRANK) My Life and Loves, 4 vol., Paris, Obelisk Press, 1952--FORD (SHERIDAN, *editor*) The Gentle Art of Making Enemies, New York, 1890, *publisher's wrappers*--MUDDIMAN (BERNARD) The Men of the Nineties, *dust-jacket (upper cover loose),* 1890--HOUSMAN (LAURENCE) Echo de Paris, 1923--BEERBOHM (MAX) A Stranger in Venice, LIMITED TO 780 COPIES, Printed by Martino Mardersteig for The Winged Press, 1993--ANDERSEN (ALAN) The Tragara Press, 1954-1979, *second impression limited to 60 copies, inscribed by the author,* Edinburgh, 1979--WILDE (OSCAR) Some Early Poems and Fragments, NUMBER 38 OF 75 COPIES, Edinburgh, Tragara Press, 1974--HART-DAVIS (RUPERT) Praise from the Past. Tributes to Writers, LIMITED TO 500 SIGNED COPIES, Settrington, Stone Trough Books, 1996--WILDE (OSCAR) Hellenism, LIMITED TO 95 COPIES, Edinburgh, Tragara Press, 1929, *publisher's boards or quarter morocco, all 8vo;* and approximately 50 others relating to Oscar's world, including biographies, theatrical and art reference, the "Nineties", etc., *many illustrated, publisher's bindings, some in dust-jackets, various sizes,* c.1890s-2000 (quantity)

£400 - 600

151
DOUGLAS (LORD ALFRED)
Two autograph letters from Lord Alfred Douglas to Wilde biographers, comprising:

Autograph letter signed ("Alfred Douglas") to Hesketh Pearson, praising two chapters [15 and 16] of Pearson's Wilde biography, "They are admirable and moving (in fact I found it exceedingly painful to read once more the dreadful story of cruelty & humbug). Your book will be far the best written on the subject", but adding that the "last few pages about the De Profundis letter are less than fair to me. You do not sufficiently make clear how monstrous & ridiculous OW's charges against me were... I gave him far more money than he gave me...", *2 pages, in pencil, fold creases, held in an envelope on which Pearson notes the story behind the letter,* headed Monkton Farm, Lancing, Sussex, 22 February 1945;

Autograph letter signed ("your affect. friend Bosie") to A.J.A. Symons ("My dear Ajaccio"), stating "I am delighted in the 2d instalment of 'Wilde at Oxford' & I much regret that there was not more of it...", and mentioning about the article published in *Horizon* magazine, "... In your article on Oscar I think you should have mentioned that he did actually die a Catholic...", before discussing several of his own sonnets including one on Winston Churchill, *4 pages,* headed 1, St. Ann's Court, Nizells Avenue, Hove 2, Sussex, 21 August, 1943; together with an autograph letter signed by John Douglas, 9th Marquess of Queensberry ("Queensbury"), to an unnamed recipient, discussing the Bible and his religious beliefs, *4 pages on a bifolium*, on headed paper, Carter Hotel, 14 & 15 Albermarle St., [n.d.], *8vo and small 4to* (3)

£500 - 700

'HOW MONSTROUS & RIDICULOUS OW'S CHARGES AGAINST ME WERE' - Bosie complains, the month before his death, about how he is represented in Hesketh Pearson's biography *The Life of Oscar Wilde*. The letter was published in an article by Donald Mead, "Hesketh Pearson and Lord Alfred Douglas", in *The Wildean*, No. 10, 1997. He also writes to his friend A.J.A. Symons (whom he addressed as "Ajaccio" in his letters), best known for his biography of Baron Corvo, praising (but also correcting) the two articles he wrote on Wilde at Oxford which were published in *Horizon* in 1941.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

152
HARRIS (FRANK)
Autograph letter signed, to Edward Coyle, discussing the publishing of his biography of Oscar Wilde [*Oscar Wilde: His Life and Confessions*], *boasting of its successful reception ("Mencken of* <u>*The Smart Set*</u> *has just written me that the reading of it has been 'a delight'... the only picture of Wilde in existence"), and suggesting Coyle send him a cheque for $10 to secure a copy, 2 pages, in original addressed envelope*, New York, 15 June 1916--NEVILL (LADY DOROTHY) Autograph letter signed ("D. Nevill") to Oscar Wilde ("Dear Mr. Wilde"), gently reprimanding him, "As you know you are very tiresome for I only got your letter today and it is so late I Cannot get anyone to meet you", before suggesting another date for a meeting, *4 pages on a bifolium,* headed paper "Bangestein, Petersfield", n.d.--MILLARD (C.S.) 'Stuart Mason'. Fragment of an autograph letter, mentioning preparations for the publishing of his book defending Wilde's *Dorian Gray*, complaining that his contribution of a bibliography to R.H. Sherard's biography of Wilde (1906) had not been acknowledged by the publisher due to its coinciding with his "trial at Oxford for alleged offences..." [sexual relations between two men, for which he received a sentence of three months in prison], noting the delay in publication of Methuen's edition of Wilde's collected works, the price of Laurie's edition of *Salome* (1906), and that "I have found several new prose articles of Wilde's since my Holywell Press book was issued", *one page on lined paper, headed page "2", toned and brittle, left margin raggedly torn with loss of a few letters*, n.d. [c.1906-7]*, 8vo* (3)

£200 - 300

152

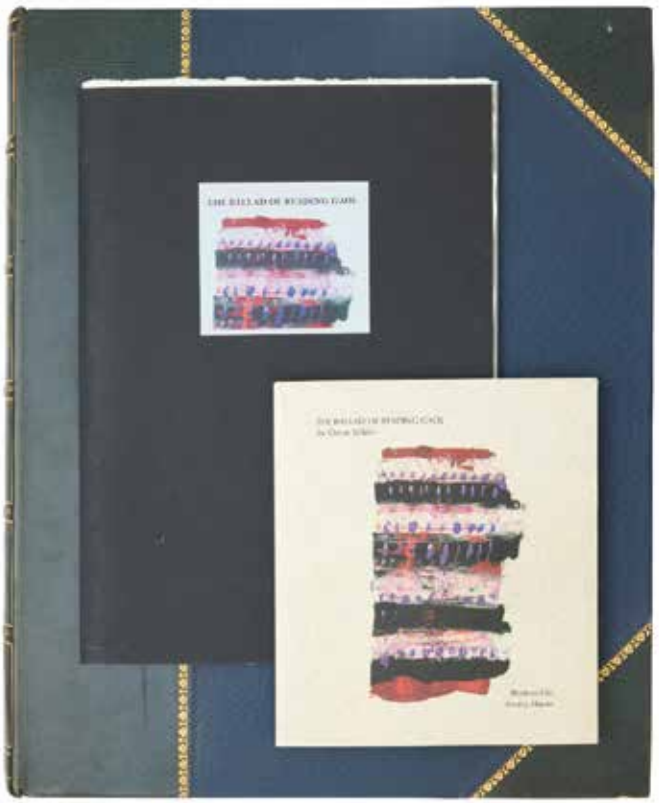
153 •
WILDE - BIOGRAPHIES
SHERARD (ROBERT HARBOROUGH) Oscar Wilde. The Story of an Unhappy Friendship, *autograph letter signed by the author tipped-in, bookplate of Violet Craigie (with her inscription on blank verso of frontispiece), and of A.J.A. Symons, publisher's quarter parchment, soiled, upper joint cracked, 4to*, Privately Printed at the Hermes Press, 1902; The Life of Oscar Wilde, 1906--PEARSON (HESKETH) The Life of Oscar Wilde, 1946; idem, another copy, INSCRIBED BY THE AUTHOR TO H.G. WELLS, *without jacket*, 1946--O'SULLIVAN (VINCENT) Aspects of Wilde, 1936--HOLLAND (VYVYAN) Son of Oscar Wilde, INSCRIBED BY THE AUTHOR, 1954; idem, *proof copy in wrappers*--HYDE (H. MONTGOMERY) The Trials of Oscar Wilde, *spine mottled*, [1948]; Oscar Wilde: The Aftermath, 1963; idem, *proof copy in wrappers*--DOUGLAS (JOHN, *Marquess of Queensberry*) Oscar Wilde and the Black Douglas, *jacket clipped with small loss at corners*, n.d., *all but the second in dust-jackets*--HOPKINS (R. THURSTON) Oscar Wilde: A Study of the Man and his Work, 1913--RENIER (G.J.) Oscar Wilde, 1933--DOUGLAS (LORD ALFRED) Oscar Wilde and Myself, *spine ends worn*, 1914; Oscar Wilde. A Summing-Up, AUTHOR'S PRESENTATION COPY INSCRIBED TO GEORGE W. HEARD, 1940; Without Apology, 1938--ANNA, *Comtesse de Bremont*. Oscar Wilde and Mother, 1911--HARRIS (FRANK) Oscar Wilde. His Life and Confessions, 2 vol., New York, 1918; New Preface to 'The Life and Confessions', *quarter calf*, Fortune Press, 1925--RANSOME (ARTHUR) Oscar Wilde. A Critical Study, *stamped "presentation copy for review" on title-page*, 1912--SYMONS (ARTHUR) A Study of Oscar Wilde, ONE OF 350 COPIES *on Abbey Mill Antique Paper, cloth-backed boards, short tear to one joint,* 1930--SALTUS (EDGAR) Oscar Wilde. An Idler's Impression, ONE OF 100 COPIES *on Inomachi Vellum, from an overall edition of 474, bookplate of Halsted B. van der Poel, half parchment,* Chicago, Brothers of the Book, 1917--YOUNG (DAL) Apologia Pro Oscar Wilde, *fore-edges of binding soiled*, William Reeves, [1895]--STUART-YOUNG (JOHN M.) Osrac, the Self-Sufficient, *inscribed by the author to "The Misses Green" in the year of publication,* Hermes Press, 1905--STOKES (LESLIE & SEWELL) Oscar Wilde, Martin Secker, 1937; and 7 others, *unless otherwise stated publisher's cloth, mostly 8vo* (33)

£400 - 600

153

154

155



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154 •
WILDE - BIOGRAPHIES AND REFERENCE
Collection of approximately 150 biographies, studies, and reference books about Wilde, his family, and his circle, including: ROSS (MARGERY) Robert Ross, Friend of Friends, Jonathan Cape, 1952--JULLIAN (PHILIPPE) Oscar Wilde, Constable, 1969--CROFT-COOKE (RUPERT) Bosie, 1963; The Unrecorded Life of Oscar Wilde, 1972, W.H. Allen--HART-DAVIS (RUPERT) Selected Letters of Oscar Wilde, O.U.P., 1979--HOLLAND (VYVYAN) Oscar Wilde, a Pictorial Biography, Thames & Hudson, 1960--COHEN (PHILIP K.) The Moral Vision of Oscar Wilde, Associated University Presses, 1978--PEARSON (HESKETH) The Life of Oscar Wilde, Methuen, 1966--FRANKEL (NICHOLAS) Oscar Wilde, the Unrepentant Years, 2017; The Annotated Prison Writings, 2018, Harvard University Press; The Invention of Oscar Wilde, Reaktion Books, 2021; MARLAND (ROBERT) Oscar Wilde, The Complete Interviews, 2 vol., Jena, Little Eye, 2022--MIKHAIL (E.H.) Oscar Wilde, an Annotated Bibliography of Criticism, 1978; Interviews & Recollections, 2 vol., Macmillan, 1979--MURRAY (DOUGLAS) Bosie, Hodder & Stoughton, 2000--AMOR (ANNE CLARK) Mrs Oscar Wilde, Sidgwick & Jackson, 1983--MOYLE (FRANNY) Constance, John Murray, 2011--MELVILLE (JOY) Mother of Oscar, John Murray, 1994--HYDE (H. MONTGOMERY) Oscar Wilde, Eyre Methuen, 1976--KNOX (MELISSA) Oscar Wilde, Yale University Press, 1994--MENDELSSOHN (MICHELE) Making Oscar Wilde, O.U.P., 2018, *publishers' bindings, dust-jackets where called for*; and approximately 125 others, post-war, hardback and paperback (c.150)

£400 - 600

155 •
WILDE - JOURNALS AND CATALOGUES
The Wildean. A Journal of Oscar Wilde Studies, nos. 1-67 (without no.33), The Oscar Wilde Society, 1991-2025; Intentions, an incomplete run of 90 issues, nos. 37, 39-56, 59-67, 73-105, 108-115, 117-133, 134*, illustrations, publisher's wrappers, 8vo,* The Oscar Wilde Society, 2005-2025; together with a couple of duplicates, and a group of bookseller and auction catalogues relating to Wilde and his circle (large quantity)

£300 - 500

156 •
WILDE - JEREMY MASON
A collection of works by and relating to Oscar Wilde illustrated and produced by Jeremy Mason, including *The Harlot's House*, *Salome*, *The Sphinx*, *The Ballad of Reading Gaol*, *most signed and numbered in editions of under 30 copies, publisher's wrappers or bindings, 12mo, 8vo and 4to,* 1991-2021; together with an album scrapbook of photographs, ephemera and newspaper cuttings relating to Oscar Wilde's life and career (28)

£300 - 500

All produced and illustrated over the summers spent in Vic, Sainte-Anastasie, France.

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IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*
Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue,* and this will govern *Bonhams'* relationship with the *Buyer*.

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Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.
Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

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The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

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In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

***Bonhams'* responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*'s agent only (unless *Bonhams* sells the *Lot* as principal).
Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.
You should not suppose that such examinations, investigations or tests have occurred.
Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*' discretion from time to time by notice given orally or in writing before or during a *Sale*.
THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.
If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.
We may also request a financial reference and /or deposit from you before allowing you to bid.
We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.
Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.
We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement,* set out at Appendix 2 at the back of the *Catalogue.*

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.
Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.
The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⁎ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.
We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

SHIPPING For information and estimates on domestic and international shipping as well as export licenses please contact The Packengers Ltd on +44 (0) 203 154 4360
bonhamslondon@thepackengers.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.
From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer*'s *Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ◦ of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale.*

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
   (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
   (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
   (a) the seller;
   (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
   (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Oscar Wilde: The Collection of Jeremy Mason	Sale date: 18 February 2026
Sale no. 32340	Sale venue: Knightsbridge, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s
£200 - 500 .....by 20 / 50 / 80s
£500 - 1,000 .....by 50s
£1,000 - 2,000 .....by 100s
£2,000 - 5,000 .....by 200 / 500 / 800s
£5,000 - 10,000 .....by 500s
£10,000 - 20,000 .....by 1,000s
£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£50,000 - 100,000 .....by 5,000s
£100,000 - 200,000 .....by 10,000s
above £200,000 .....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐

If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond ☐		Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

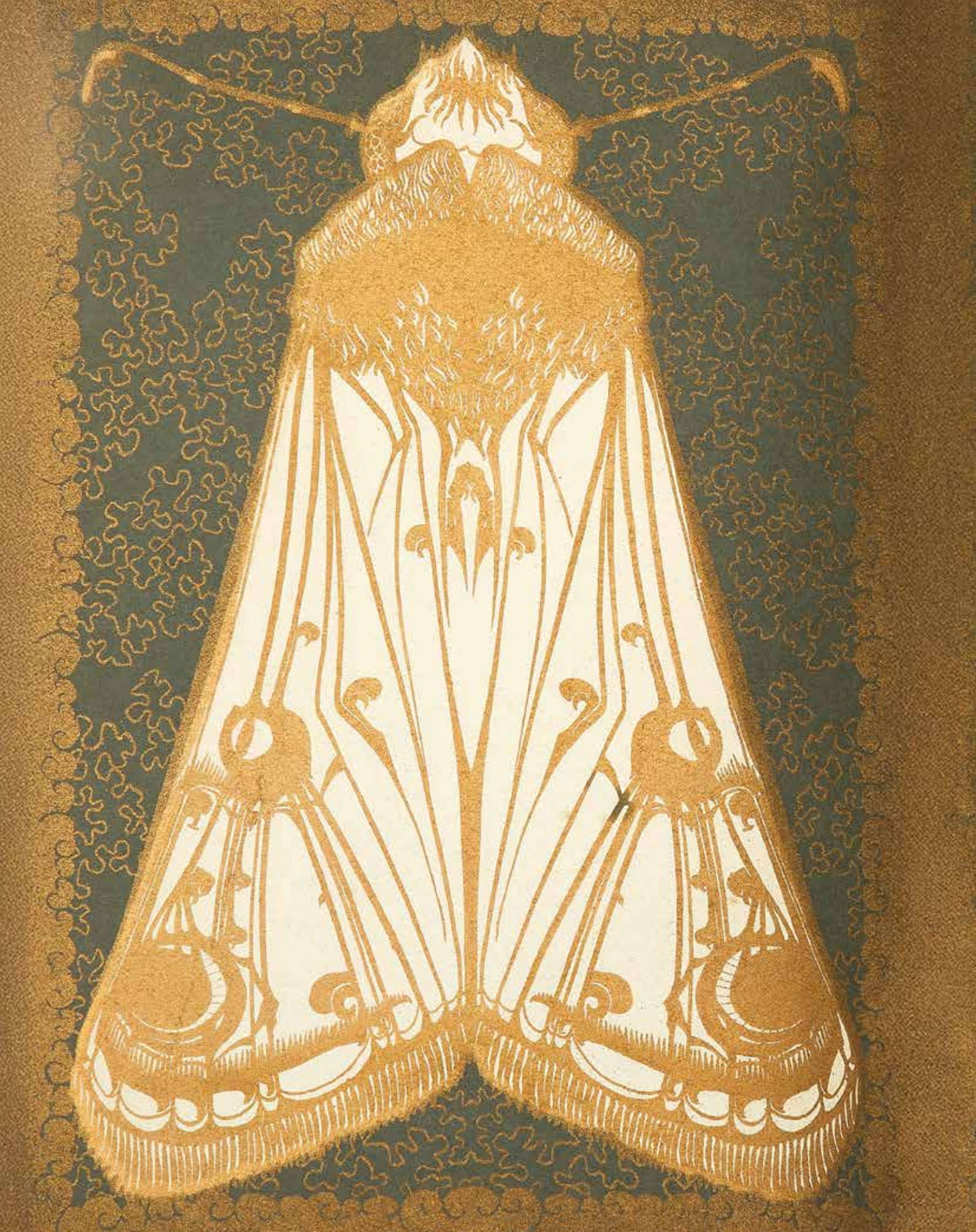
Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/01/23



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